

Authenticity and the Perceptions of Significance

Examining Rust-en-Vrede in Durbanville, South Africa



Origin: Cape Dutch
Location: Durbanville Municipal collection
Date: circa 1808-1850
Dimension: Differs
Material: Clay, sand, lime, cement, wood,
glass and metal

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Cover image:

Image of Rust-en-Vrede, with an identification tag that has been added by the J. de Waal.

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Abstract

This dissertation examines the heritage significance of Rust-en-Vrede as a structure with little surviving building fabric from its earliest years, but a rich history of four diverse uses since circa 1808. It is located in Durbanville to the north of Cape Town, an area which has changed over the years from farmland to suburban/urban fabric. The building is styled with a combination of Cape Dutch, Georgian and Victorian architectural elements. The building is not “pure” or mono-stylistic from an architectural point of view. However, its significance is found in its layers of associated meanings.

This paper seeks to understand the shifting notions regarding authenticity in conservation. It identifies how a dominant prevailing idea of authenticity was challenged in heritage debates, particularly since the Nara Conference on Authenticity (1994).

My intention is to confirm a hypothesis that a building with multiple layers of meaning can be perceived by many to have sufficient heritage significance to satisfy the assertion that it has heritage value. This heritage value can reside in the design, material and workmanship of such a building, with context providing a lesser, but also not insignificant contribution. As Stovel has pointed out, authenticity does not automatically on its own provide the best marker of heritage value.¹ Rather, authenticity can be unpacked and qualified in a particular instance to arrive at a composite, nuanced understanding of value that looks beyond the “completeness” of a building.

Key words

Authenticity

Building-as-document Conservation

Materiality

Perceptions

Values-based Conservation

¹ Stovel, 2008, p. 10.

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Glossary of Terms

Adaptation

“Adaptation means modifying a place to suit the existing use or a proposed use.”²

Authenticity

The Oxford Dictionary defines “authenticity” as “the quality of being authentic”.³ Authentic is defined as “of undisputed origin and not a copy; genuine”.⁴ The definition implies that the material of a building or structure renders it authentic. However different cultures attach different meanings to this word. Therefore the UNESCO World Heritage Convention acknowledges four aspects of authenticity: design, materials, workmanship and setting (which refers to context and location). The ICOMOS Riga Charter confirms the multiple aspects of “authenticity” in their definition: “Authenticity is a measure of the degree to which the attributes of cultural heritage (including form and design, materials and substance, use and function, tradition and techniques, location and setting, and spirit and feeling, and other factors) credibly and accurately bear witness to their significance, believe that replication of cultural heritage is in general a misrepresentation of evidence of the past, and that each architectural work should reflect the time of its own creation...”⁵

Conservation

In this paper, the term refers to the practice of consciously preserving historical fabric that has cultural significance for present, past and future generations.

Preservation

The term is defined as retaining and maintaining an object as it is, without altering it over time in any way, including its shape, status, use, ownership, etc.⁶

Restoration

“Returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.”⁷ However, Muñoz Viñas

² Australia ICOMOS Burra Charter, 1999, Article 1.9.

³ Oxford Dictionaries website [Online]. Available: <http://www.oxforddictionaries.com/definition/english/authenticity?q=authenticity> [10 March 2014].

⁴ Oxford Dictionaries website [Online]. Available: <http://www.oxforddictionaries.com/definition/english/authentic> [10 March 2014].

⁵ ICOMOS, 2000, Riga Charter, extract from Article 4.

⁶ Muñoz Viñas, 2005, pp. 15-16.

indicates that a goal-based definition is more appropriate as it includes restorations that do not achieve their goal. He refers to the *Shorter Oxford Dictionary* definition, namely *the process of carrying out alterations or repairs with the idea of restoring a building to... “a known earlier state”*, as per above Burra Charter definition.⁸

Values

“The sense in which ‘values’ is used in this paper does *not* refer to ethics or morals, but rather to the simple insight that *any particular thing or place has a number of different values in the sense of characteristics.*”⁹

⁷ Australia ICOMOS Burra Charter, 1999, Article 1.7.

⁸ Muñoz Viñas, 2005, p. 17.

⁹ Mason, 2006, p. 22.

List of Abbreviations

APT	– Association for Preservation Technology International
C.Q.	– Cape Quitrent
DHS	– Durbanville Heritage Society
HWC	– Heritage Western Cape
ICOMOS	– International Council on Monuments and Sites
NHRA	– National Heritage Resources Act (25 of 1999)
NMC	– National Monuments Council
UNESCO	– United Nations Educational, Scientific and Cultural Organization
SAHRA	– South African Heritage Resources Agency
SPAB	– Society for the Protection of Ancient Buildings
VASSA	– Vernacular Architecture Society of South Africa

List of Abbreviations of Primary Archival Sources

CA	– Cape Archives
CoCT	– City of Cape Town’s Northern District Office: Heritage Department
DO	– Deeds Office
DL	– Durbanville Library
NLSA	– National Library of South Africa
RVCCA	– Rust-en-Vrede Cultural Centre Archives
SAHRA	– South African Heritage Resources Agency
SG	– Surveyor General

Chapter One:

Introduction

This research paper explores perceptions of authenticity. The subject of the study is itself a material artefact. However, it is suggested that the complexities of heritage values hold more significance than materiality.

Conservation of the built environment has often primarily concerned itself with the preservation of materials and artefacts. Although ideas regarding this approach to conservation have changed, especially after the Nara Conference on Authenticity (1994), material authenticity is still an important and sometimes dominant component when determining heritage significance in South Africa's Western Cape Province.¹⁰

Patricia Davison says "materiality both reveals and conceals", and it has "the ability to make connections over time and space, to shape identities and mediate social relationships".¹¹ If our buildings are forced to remain static,¹² they tend to lose opportunities to shape connections and identities creatively. The retention of building fragments, representing the different stages of the evolution of a building in successive architectural interventions, assists to identify and enable subsequent users to understand and associate with the life of the artefact.

In this study, I investigated the early 19th century homestead Rust-en-Vrede located in Durbanville. It has had many different functions over the last two centuries and much of the building fabric has been altered to suit the changing uses of the building. The building's original function was a homestead, then a magistrate's court and gaol.¹³ It later became four semi-detached houses.¹⁴ It is currently functioning as a cultural centre housing a museum, art gallery, coffee shop and artists' studios. The materiality of the building consists of many different layers that were added (and removed) as seen fit by the respective users of the structure.

¹⁰ However, this is generally the case globally.

¹¹ Davison cited by University of Cape Town, 2013, p. 1.

¹² If no alterations or additions are permitted by the relevant authorities.

¹³ Fransen, 2004, p. 315.

¹⁴ As recorded by the measured drawing (see Figure 23, source: CoCT) and verbal confirmation (source: personal communication with Monica Ross, curator of Rust-en-Vrede Cultural Centre for more than 10 years, on 22 January 2014).

Due to the pressure of development many old buildings in Durbanville have been destroyed, leaving few connections to its past. Some of these buildings were even demolished without a relevant permit; with the defence that the building did not have any significance as it had been altered too many times. And yet, Jane Jacobs points out that the value of a building deepens when it was designed for one use but is then used for a completely different function. She suggests that a building can endure any number of these violent transitions. She refers to a building in Louisville, Kentucky, which had twelve such incarnations from a fashionable athletics club to a school, a stable, a riding school, a dancing school, another athletics club, an artist's studio, a school again, a blacksmith's, a factory, a warehouse and a centre for the arts (for now). She argues that the building became more significant when the original function was left behind. The building created its own story which was valued in its own right.¹⁵ Rust-en-Vrede has a similar life story of transition as it has had four distinctly different uses. Other authors, including Anatole France¹⁶ and Stewart Brand¹⁷, refer to a building as a narrative, with each new use only adding a new chapter.

The fluctuating views around authenticity are examined in this paper, culminating in the current notion of values-based conservation. Research was undertaken to determine the life history of a specific building, Rust-en-Vrede in Durbanville, to the north of Cape Town. Fourteen interviews were conducted to gain insight into the community's perception of the significance of the building. The valuing of one's surroundings, which would include a sense of heritage, differs from one individual to another. This results in a variation of heritage significances being attributed to the same building.

In this study, Rust-en-Vrede has been used as the example to argue that certain buildings, although they are no longer exemplars of their founding period, exist as a product of traditional restoration approach. Consequently, many layers with associative meanings and retained fragments of ancient fabric need to be conserved for their authentic heritage values.

¹⁵ Jacobs cited by Brand, 1994, pp. 103-104.

¹⁶ France highlighted the "importance of preserving the national memory in the authentic stones not only of historic buildings but of historic towns". Jokilehto, 1999, p. 187 and Jokilehto, 1985, p. 7.

¹⁷ Brand, 1994, p. 105.

Problem statement

“Buildings contain our lives and all civilization.”¹⁸ After agriculture, the building industry is the second largest in the world. We expect architecture to be permanent and static, but this is a fallacy. All buildings (except for monuments) have to adapt to new uses, changing the interiors and often the exteriors too. In 1924 Winston Churchill said, “We shape our buildings, and afterwards our buildings shape us.” This process is repeated *ad infinitum*.¹⁹

Architecture, old and new, is about building material. The architects/authors choose specific materials to be used in their creations, the builders construct with the building materials and the clients/end-users engage with the buildings on a daily basis. Buildings are designed to accommodate needs; when the owners’ needs change, the building and materials are altered. In ordinary buildings this is of little significance. However, when buildings which are regarded as heritage need to be altered this demands special attention. Material preservation in heritage buildings is almost inevitably directly linked to authenticity despite attempts to separate these issues. Hence, a better understanding of material conservation linked to authenticity is the focus of this research.

As an architect, I am aware that many buildings inevitably have to be altered over time to ensure the viability of these buildings. Most buildings cannot remain static or frozen as works of art or museum pieces. Forsyth cautions “that our historic cities would lose their vitality and become heritage museums. There is a tension between keeping cities alive and conserving their historic fabric, a dilemma between ‘development’ and ‘conservation’. Conservation has as much to do with breathing new life into old buildings as it has to do with repair”.²⁰

The main question of this study is therefore: *To what extent does the perception of heritage significance depend on material authenticity?*

¹⁸ Brand, 1994, p. 2.

¹⁹ Ibid., pp. 2-3.

²⁰ Forsyth, 2007, p. 3.

The following questions arise from the examination of the value of material authenticity as an indicator:

- Is the original building fabric, related to the founding period of a structure/building, necessary for heritage significance?
- How important a component is building fabric in relation to other heritage values?
- If a building has had more than one function during its existence, does this detract from its heritage value?

Methodology

This study is a case study employing qualitative research methods. A literature review locates the study within a larger theoretical background. The current uses of the building in this study were assessed and contextualised in their historic milieu by means of a set of investigatory diagrams of the property and the building. Interviews with local residents also supplied some insight as to the building's past and present perceived values.²¹ A review of historical documents and research, and relevant conservation studies and reports was undertaken. The history of conservation was explored in order to establish leading thinking about material authenticity as an indicator of heritage value, the changing theories of conservation, exploring the traditional restoration approach, the-building-as-historic-document and the current values-based conservation. The relevant sections in the Charters were reviewed. Local and international examples of heritage resources that have had adaptive reuses were studied.

The Rust-en-Vrede homestead has undergone many changes during its life to ensure that the building remained in use. This case will be employed to assess the perception of materiality in relation to the building's other heritage values. The building was proclaimed a National Monument in 1984.²²

The site is located in Durbanville, an old town now part of the northern suburbs of Cape Town. The building is one of the few remaining old buildings in Durbanville. The town of Durbanville has experienced rapid population growth since the 1970s²³ and has been under constant pressure to

²¹ The site is therefore actively used by the community, and individuals from the local community could easily be approached for interviews.

²² Government Gazette, 26 October 1984, No. 2283. (Source: SAHRA.) The National Monuments Act of 1969 defines a national monument as movable or immovable property of aesthetic, historic or scientific interest which is to be preserved, protected and maintained for the national interest. (Source: SAHRA website [Online]. Available: <http://www.sahra.org.za/sites/default/files/website/articledocs/National%20Monuments%20Act%201969.pdf> [22 January 2014].

²³ Myburgh, 1998, p. 69.

accommodate more development within the town centre. Much of the historic fabric of the town has been lost due to development.

Rust-en-Vrede is owned by the City of Cape Town (previously the Municipality of Durbanville) and is managed by the Durbanville Cultural Society²⁴. It became the home of the Clay Museum as “Durbanville had some of the finest clay deposits in South Africa”.²⁵ The area has a history of clay quarrying and brickmaking. The Oude Meester (Distell) Ceramics Collection²⁶ is on permanent loan to the Clay Museum and includes work of Esias Bosch.²⁷ To ensure that the centre is financially independent it currently also houses an art gallery, restaurant and various art studios. The gardens are open to the public and accommodate markets on Saturday mornings.

Having resided in the northern suburbs for most of my life, and in Durbanville for the past three years, I am familiar with the site. I am a (part-time) ceramic artist, recently becoming a committee member of Ceramics Southern Africa (Western Cape Region).²⁸ As such, I share the portfolio of the Clay Museum at Rust-en-Vrede. Hence, I had easy access to the entire premises and Durbanville Heritage Society’s archives, which included records and correspondence regarding the management and maintenance of the building complex since its inception.

Historical and archival documentation

Primary and secondary historic research was carried out. In many cases the secondary sources were substantiated by verifying sources against each other and returning to primary sources where possible.

The appropriate archival documentation provided and verified information regarding the various owners and tenants of the building. It also proved helpful in understanding the history of Durbanville and how the town was established.

²⁴ The Durbanville Cultural Society was established in 1981. Source: Stimie, 2006, p. 102.

²⁵ Darke, 1982, (no page number).

²⁶ The collection comprises a body of award-winning ceramic works, which was purchased by Oude Meester, now Distell, and one work at every national ceramics exhibition. Source: Personal communication with Monica Ross, curator of Rust-en-Vrede Cultural Centre for more than 10 years, on 22 January 2014.

²⁷ Esias Bosch was a celebrated South African potter and artist. *Cape Museum & Gallery Guide*. 1988, p. 29. It is also mentioned that tiles and bricks from this region were used for ballast in the vessels of the Dutch East Company.

²⁸ “Founded in 1972, Ceramics Southern Africa is the official representative body of potters in Southern Africa. The objective of the association is to promote ceramics in Southern Africa by improving the work being produced and to foster an interest in ceramics by the general public. This is done by presenting workshops and organising exhibitions regionally and nationally.” Source: Ceramics Southern Africa website [Online]. Available: <http://www.ceramicssa.org/Home.html> [22 January 2014].

A detailed review of historical documentation and newspaper articles on the case was done. Remarkably, no archival photographs were found at the Cape Archives, and only one photograph (relatively recent, but not dated) in the National Library's Photographic Collection.

All the newspaper articles, in the form of clippings, were obtained from the Rust-en-Vrede archive and the Durbanville Library.

Valuable information was accessed in the form of drawings, which ranged from the Surveyor-General's erf diagrams to the illustrations on the Cape Quitrent and the layout plan of the Gaol and Magistrate's Court, which were discovered at the Cape Archives.

Drawings and contextual mapping

Measuring up and drawing the structure, aspects of the building are revealed that are easily missed when only taking photographs. The act of drawing forces one to pay attention to all the details consciously; it enables one to have a better understanding of the layers of history and use of the structure, and it reveals the narrative.

Different types of drawings were accessed during the research and created for this paper to document the investigation.

Analytical drawings (diagrams, freehand sketches and scale drawings) have been used to show the relationship of various aspects as well as to spatialise information. As a universal language, illustrations are employed as an explanatory component of this paper, reducing subjective interpretation.

Interviews

Interviews were used to question values. "Qualitative interviews have the potential to generate insights and concepts, and expand our understanding."²⁹ The individual evaluation interviews were used to gain a better understanding of what local residents thought of Rust-en-Vrede as a heritage resource. This

²⁹ Haigh, 2008, p. 116.

assisted in establishing how significant the building fabric from the founding period is in terms of this built environment heritage resource.

Eight people from different age groups (ranging from 24 to 75) and language groups (English and Afrikaans) were approached at a market event at Rust-en-Vrede and asked if they could be interviewed.³⁰ The qualifying factors were that the person had to live in the Northern Suburbs and regard the building as a heritage resource.

All the interviewees, except one, were white³¹. Historically, Durbanville was a white town on the urban edge of the northern suburbs, surrounded by a farming community. Since the abolition of Apartheid this has not really changed as Durbanville is still seen as a predominantly white suburb. According to the City of Cape Town's latest census (2011), Durbanville has a population 40,944 inhabitants of which 81% are white, 11% Coloured, 6% black African, 1% Asian and 1% other. Afrikaans is the language (56%) most spoken, closely followed by English (42%).³² Most households (99%) live in formal dwellings. In total, 84% of those aged 20 years and older have completed Grade 12 or higher, and 96% of residents between the ages of 15 and 64 are employed.³³

A black African³⁴ couple was approached at the market but they were not prepared to be interviewed as they had only recently moved to Durbanville and were not familiar with the building. A black African woman, who frequents the building, approached me during one of the site visits. We had a discussion and she was prepared to be interviewed for the research paper.³⁵

³⁰ Individuals were approached at a market event (instead of an art exhibition opening) in an attempt to interview a more representative cross-section of the community regarding their age, gender and ethnic group.

³¹ "White" is an ethnic group description used by Statistics South Africa. In 2011, the White population made up 8,9% of the overall South African population. [Online]. Available: http://www.statssa.gov.za/Census2011/Products/Census_2011_Fact_sheet.pdf [17 March 2014].

³² The statistics regarding language were obtained from City of Cape Town's website recording the census 2001 results for Durbanville, as the 2011 census results did not reflect language statistics. [Online]. Available: <http://www.capetown.gov.za/en/stats/2001census/Documents/Durbanville.htm> [11 January 2014].

³³ City of Cape Town's website recording the census 2011 results for Durbanville. [Online]. Available: http://www.capetown.gov.za/en/stats/2011CensusSuburbs/2011_Census_CT_Suburb_Durbanville_Profile.pdf [11 January 2014].

³⁴ "Black African" is an ethnic group description used by Statistics South Africa in 2011. In 2011 the Black African population made up 79,6% of the overall South African population. [Online]. Available: http://www.statssa.gov.za/Census2011/Products/Census_2011_Fact_sheet.pdf [17 March 2014].

³⁵ Although she was born in Uganda, she is a South African citizen who has lived in the northern suburbs for 21 years. She has an affinity with the building and acted on the Durbanville Cultural Society committee which manages Rust-en-Vrede.

In addition, members of the following amateur heritage enthusiast societies were interviewed:

- Durbanville Heritage Society members (DHS)
- Vernacular Architecture Society of South Africa (VASSA).³⁶

These societies were selected as they are registered with the provincial heritage resources agency, Heritage Western Cape (HWC), and are concerned with the conservation of old buildings located in Durbanville and vernacular buildings in general.³⁷ They would probably claim that Rust-en-Vrede is a heritage resource to them as a group of people and that the significance of the resource would be affected if the building was altered or demolished. The interviews with these societies examined whether they considered Rust-en-Vrede to be a heritage resource. Enquiries were made to understand whether material authenticity or other heritage values determined this.

Three individuals from DHS and two from VASSA were interviewed.³⁸ The two VASSA interviewees have resided in Durbanville for 27 and 65 years respectively. One also acted on the Rust-en-Vrede Conservation Advisory Committee in the 1980s.³⁹

The following descriptors of each interviewee were recorded: age, race, gender, home language, area in which they reside and for how long they have been living there. (See Annexure 1 for a summary of the interviewees' descriptors.) The interviews were conducted face to face with one exception which was done telephonically.

The questions were prepared in advance and the interviews were conducted over approximately a one-month period. All the respondents were asked the same questions, making their responses more reliable, investigating the issue in a consistent manner.⁴⁰ All the comments obtained from the interviews were emailed back to the respective interviewees for verification. Not all the interviewees verified their comments.

³⁶ VASSA is based in the Southern Suburbs of Cape Town and not many members reside in the northern suburbs (Durbanville).

³⁷ List of registered conservation bodies obtained from Heritage Western Cape's website. [Online]. Available: http://www.westerncape.gov.za/eng/directories/public_entities/1063/72512 [21 June 2013].

³⁸ One of the DHS interviewees worked as a secretary at Fagan Architects for approximately five years in the 1970s, prior to Mrs. Fagan's involvement in the project.

³⁹ For this reason Jean Parker was also interviewed informally in addition to the questionnaire (interview) due to her knowledge of the history of conservation of Rust-en-Vrede.

⁴⁰ Haigh, 2008, p. 114.

Seven interview questions were developed around the research problem and the case study. Three types of questions were included in the interview, namely questions that initiated the conversation, questions asking the interviewees to elaborate on their answers and follow-up questions that pursued the consequences of their initial responses. The interview was designed to avoid leading questions. The questions explored what values were currently attributed to Rust-en-Vrede, whether the interviewees were aware that the building fabric had been altered significantly over the building's lifespan and whether the loss of original fabric changed their perception of significance. Further queries were made as to whether or not the building could be altered in future and if not, whether the building could be altered if it became vacant. (See Annexure 2 for an example of an interview sheet.) The answers revealed whether the interviewees regarded the building's fabric, history, use, economic viability or a combination of values as important.

Limitations of the study

The study can be viewed as a pilot since only a small group of people were interviewed regarding their perceptions of the case in their cultural environment. However, the wider historical context of Durbanville and the site were also examined in order to place the building in context and to look at its wider significance. The research is, however, mainly concerned with the building structure. The interviews were limited to those who acknowledged the building as a heritage resource. It will not be reasonable to expect a person who believes the building has no heritage significance to answer the set of interview questions as the study deals with ways in which significance is perceived. The complete denial of significance is an important issue, but is beyond the scope of this study.

Chapter Two:

Authenticity and other values

"The etymology of authenticity is simple enough, it derives from Greek *authenti* which means genuine - *authentikon* means genuineness."⁴¹ Although authenticity is fundamental to the idea and practice of conservation, the concept of authenticity has shifted over time within heritage management. It is therefore essential to examine the changing ideas of authenticity as defined by early conservation theorists and later in the relevant (national and international) charters.

The diverse theories regarding heritage prompted various institutions to formulate standardised principles in the form of charters, agreed upon by professional conservators and specialists. The charters became a tool for expressing ideas regarding conservation.

Local historian, Dr. Mary Cook emphasised "that no work is worth doing unless it is authentic, or correct, or right".⁴² Cook indicates that buildings are restored to prevent the loss of a work of art and to preserve evidence of cultural history (how people lived, worked and thought).⁴³

Conserving the material "truth"

The classical theorists' intentions were to conserve the true nature or true condition of the object.⁴⁴

Two conservation theories commonly cited globally as founding ideas in heritage, date back to the mid-19th century. The first theory can be demonstrated in the active reconstruction of damaged buildings by French architect, Viollet-le-Duc. As an architect, he believed that he was qualified to fill in the missing pieces (*lacunae*), restoring the building to as good a state as possible within its existing character. This often resulted in an immaculate building where all signs of deterioration had been erased.⁴⁵ It was acknowledged that "to restore a building is to re-establish it to a completed state which may never have even existed at any particular time".⁴⁶

⁴¹ Tschudi-Madsen, 1985, p. 16.

⁴² Cook, 1968, p. 10.

⁴³ Ibid., p. 11.

⁴⁴ Muñoz Viñas, 2005, pp. 65-67.

⁴⁵ Ibid., pp. 3-5, 79.

⁴⁶ Viollet-le-Duc cited by Tschudi-Madsen, 1985, p. 13.

In England in 1849 John Ruskin advocated that ancient buildings should be protected. Ruskin condemned restoration in *The Lamp of Memory of the Seven Lamps*: "Do not let us talk then of restoration. The thing is a Lie from beginning to end."⁴⁷ He was passionate about preserving the past and felt that nothing should distract from the original fragments of buildings or structures. In his opinion rebuilding damaged buildings would disrupt the past; the traces of history should be conserved on an object and not erased.⁴⁸

Ruskin was a founding father of SPAB⁴⁹ founded in 1877. The society endeavoured to join powers against "conjectural restoration", and to encourage maintenance and conservation. William Morris⁵⁰ was elected as the honorary secretary of the society and was the motivator of its activities.⁵¹ "Morris expressed himself as a writer and poet..."⁵² He drafted the society's *manifesto*, which strongly condemned "modern restoration as arbitrary".⁵³

"Ancient buildings, whether 'artistic, picturesque, historical, antique, or substantial: any work, in short, over which educated artistic people would think it worthwhile to argue at all,' were to be regarded as a whole with their historic alterations and additions, and the aim was to conserve them materially and 'hand them down instructive and venerable to those that come after us'." ⁵⁴

To determine whether a building should be protected or not, two vital factors had to be evaluated. One was the "critical evaluation of the existing building stock" and that ancient monuments represented "certain historic periods only so far as their authentic material was undisturbed and preserved in situ; any attempt to restore or copy would only result in the loss of authenticity and the creation of a fake". ⁵⁵

Jokilehto argues that modern conservation policy has been based on the SPAB *manifesto*.⁵⁶

⁴⁷ Ruskin cited by Jokilehto, 1999, p. 175.

⁴⁸ Muñoz Viñas, 2005, pp. 3-5, 79.

⁴⁹ Society for the Protection of Ancient Buildings.

⁵⁰ "William Morris was one of the most searching critics of British society in the 19th century." Stovel, 1985, p. 51.

⁵¹ Jokilehto, 1999, p. 184.

⁵² Ibid., p. 184.

⁵³ Ibid., p. 185.

⁵⁴ Ibid., p. 185.

⁵⁵ Ibid., p. 185.

⁵⁶ Ibid., p. 185.

The Italian architect Camillo Boito disapproved the approaches of both Ruskin and Viollet-le-Duc. Ruskin's approach was "grossly simplified" and misconstrued by Boito, understanding that one should not intervene with historic buildings, but rather let them become ruins. On the other hand, he regarded Viollet-le-Duc's approach as risky; by contrast, Boito strongly advised that the "old artistic and picturesque aspect" of a building or structure should be maintained. Boito did also not agree that one should complete the work by filling in the missing pieces as though being the original architect. This action was seen as an invention and the better the restoration work, the more convincing the lie.⁵⁷

In 1883 Boito introduced the idea of conserving the building or structure as a historical document; not adding or detracting from its actual substance. He formulated guidelines which recommended minimal restoration. The restored components should be easily distinguishable from the original fabric (clearly denoting new elements by using a different material, a date, or basic geometrical forms), enabling truthful restoration of an object. It was suggested that any additions be done in a contemporary style, clearly distinguishable but not in too much contrast to the original work. The date of the new intervention should be recorded on the building or structure and proper documentation should be done of the works.⁵⁸

"Considering that architectural monuments from the past are not only valuable for the study of architecture but contribute as essential documents to explain and illustrate all the facets of the history of various peoples throughout the ages, they should, therefore, be scrupulously and religiously respected as documents in which any alteration, however slight, if it appears to be part of the original could be misleading and eventually give rise to erroneous assumptions."⁵⁹

"In principle, Boito conceived a historic monument as a stratification of contributions of different periods, which should all be respected. To evaluate the different elements on the basis of their age and beauty was not an easy matter; generally the older parts were seen as most valuable but sometimes beauty could triumph over age."⁶⁰

⁵⁷ Jokilehto, 1999, pp. 201-202.

⁵⁸ Ibid., pp. 201-202.

⁵⁹ An extract from the first modern Italian charter which was based on Boito's principles, as cited by Jokilehto, 1999, p. 201.

⁶⁰ Jokilehto, 1999, p. 203.

The principles of so-called scientific conservation, now better known as the building-as-document approach, which were founded on Boito's theory, were "based upon the need to preserve the object's material 'truth', and the belief in scientifically grounded knowledge". The first principle, "the need to pursue truth", indicates that this process reinforces the truth and highlights that the integrity of the object predominantly lies in its physical characteristics and elements. The following example illustrates the importance which is placed on the material:

In 1997 an earthquake shook Assisi in Italy. The well-known Cimabue's mural paintings in the vault of the San Francesco basilica cracked and fragments fell and broke into tiny pieces on the floor. Eventually more than 100 000 small pieces were retrieved after the 20-meter fall. Their main concern was to collect as many pieces as possible. Computer and image analysis was used to place as many pieces as possible in their original locations.⁶¹

In this example valuable objects were destroyed and the remaining material fragments were seen as evidence of the original objects. The fragments that were respectively re-used and replaced were virtually invisible to the observers. However, special efforts were made to preserve them. The observers are assured that the fragments are present and Muñoz Viñas indicates that this belief of the presence of the original fabric is what makes the painstaking effort worthwhile. According to Petzet this belief is called "material fetishism".⁶² Due to material fetishism most Western people regard the conservation of material elements in objects as a meaningful undertaking, even if the result is physically unnoticeable.⁶³

The Athens Charter, 1931

The Athens Charter was the first international agreement on restoration. The charter concentrated on the matter of ancient fabric. However, one of the main resolutions was that modern techniques and materials were allowed to be used in restoration work. The general principles recommended that when restoration was indispensable, the historic work of the past should be respected and no style, of any period, should be excluded. The technique of conservation indicated that anastylosis⁶⁴ should be practised in the conservation of ruins; and if new materials were used they had to be recognisable. The

⁶¹ Muñoz Viñas, 2005, pp. 81-87.

⁶² Stovel as cited by Muñoz Viñas, 2005, p. 86.

⁶³ Muñoz Viñas, 2005, pp. 81-87.

⁶⁴ The modern reassembling of fundamental original fragments of a sculpture or a building. Whitburn, 2007, p. 123.

charter also recommended that buildings should be occupied to ensure their permanence. However, the purpose should respect the building's historic character.

The charter promoted the important ideas of conserving the building-as-document. The notion was that a layered building representing various styles and ages is more acceptable than a building of stylistic unison. Even though this approach has subsequently proved inadequate, it remains the convention in many parts of the world. This approach failed because little value was given to critically assess significance, as each layer was regarded as important as the next; no thought was given to any other values – such as aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological values. The only value to be concerned with conserving was the “authentic ancient material”.⁶⁵

The Venice Charter, 1964

The second international charter was based on the ideas of the Athens Charter with some differences. The preamble to the Venice Charter included authenticity without qualifying the meaning, as all the European experts understood the same implied definition. (However, with the inclusions of other continents and countries, the word no longer had only one meaning.)⁶⁶

“Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.”⁶⁷

Article 5 recommends, similar to the Athens Charter, that the buildings should be used for a socially beneficial function; however, this use should not change the layout or decoration of the building. Alterations are only allowed within these confines to accommodate a change of use.

Article 9 indicates that the aim of restoration must be to preserve the historic and aesthetic values of the building based on respecting the original material. The restoration has to be ceased prior to any

⁶⁵ Townsend, 2009, p. 6.

⁶⁶ Stovel, 2008, p. 12.

⁶⁷ ICOMOS *Venice Charter*, 1964, Preamble.

conjecture. It is vital that all new work must be contemporary and clearly distinguishable from the existing architectural work.

The building-as-document approach is recommended in Article 11, emphasising again that work from all periods of the building should be respected as the aim of restoration is not to achieve unity of style. Returning the building to a previous period may only be done in exceptional circumstances in order to reveal great historical, archaeological or aesthetic values. The condition of the work must be good enough to justify such action. It is noted that individuals in charge of the work cannot make such a decision on their own, alluding to the inclusion of broader consultation.

In accordance with Article 13, no additions are allowed to undermine the interesting parts of the building, its composition, its traditional setting or relationship with its surroundings.

Jokilehto comments that “the main message of the Charter was the development of a critical approach to conservative restoration of historic properties. A strict distinction was made between what was historically true and genuine and what was modern addition or replica; therefore the plea for authenticity”.⁶⁸

The World Heritage Convention, 1972

This was the first set of convention guidelines to which South Africa was formally party to. (South Africa ratified the Convention on 10 July 1997.)⁶⁹ The principles placed importance on the timeline of the building or site. Three phases were identified:

1. The conception;
2. All subsequent layers or phases after the conception but prior to the present;
3. The present.

Emphasis was put on authenticity which was to be linked to the historical timeline. Stovel says that the origins of authenticity can be traced back to the use of the word “integrity” in the United States’ National Park Service Administration Manual (1953).⁷⁰ Integrity was defined as “a composite quality connoting original workmanship, original location, and intangible elements of feeling and association”. It

⁶⁸ Jokilehto, 1998, p. 17.

⁶⁹ UNESCO website. [Online]. Available: <http://whc.unesco.org/en/statesparties/?region=5> [17 March 2014].

⁷⁰ Stovel, 2008, p. 12.

is suggested that the then ICOMOS⁷¹ Secretary General (Ernst Allan Connally) travelled to Europe to take part in the initial meeting of the new World Heritage Committee experts in 1976 and 1977 where the idea of integrity was adopted and renamed authenticity.⁷²

Four aspects of authenticity were defined to be important and to be used to test authenticity:

1. Design;
2. Materials;
3. Workmanship; and/or
4. The setting.

Jokilehto understands these four aspects to “cover aesthetic and historic aspects of the site, as well as its physical, social and historical context, including use and function.”⁷³ Eggert indicates that “historical buildings that remain on their original site ... maintain a mute continuity of historical witness”.⁷⁴ The convention has received criticism, especially from countries where the building materials are not everlasting and have to be replaced from time to time.⁷⁵ The Nara Document on Authenticity endeavours to address this issue.

Materiality and authenticity

Many notions perceive that it is possible for conservation to return an object back to some form of a true or factual self. “The successive conditions are all equally authentic, silent testimonies of its actual evolution.”⁷⁶ Conservation processes modify objects; the classical theorists⁷⁷ believed, even if their views were conflicting, that these modifications were to reveal the authentic nature of the object. However, these processes only altered the object to present it in a preferred state which was no more or less real than its previous state. “Non-authentic states cannot exist in the real world.”⁷⁸ Muñoz Viñas draws one’s attention to the fact that the term “authentic” is often confused with “preferred” or

⁷¹ International Council on Monuments and Sites

⁷² “E. A. Connally, personal notes (untitled) on UNESCO document CC-76/WS/25, reporting on a meeting of World Heritage Advisory Bodies and World Heritage Committee representatives in Morges, Switzerland, 19-20 May 1976, author’s files. Connally’s notes also report on the development of integrity in the American system: Connally also notes that in the late 1950s and early 1960s, he promoted a broader concept of integrity than that first articulated in 1953, which promoted inclusion of integrity of design and setting in the American system.” Source and citation by Stovel, 2008, p. 12.

⁷³ Jokilehto, 1999, p. 298.

⁷⁴ Eggert, 2009, p. 22.

⁷⁵ Townsend, 2009, pp. 8-9.

⁷⁶ Muñoz Viñas, 2005, p. 94.

⁷⁷ Such as Ruskin, Morris and Viollet-le-Duc. Source: Muñoz Viñas, 2005, pp. 65-67.

⁷⁸ Muñoz Viñas, 2005, p. 94.

“expected” state when referring to conservation practices. Subsequent layers added to objects are often referred to as false or inauthentic. However, these are merely adding new relevant parts to the history of the object, and are true and real.⁷⁹

With the idea of an object’s life history the issue of legibility becomes important. Observers should be able to distinguish various layers that have been added to an object since its creation. The intention should not be to create false expectations regarding the age, the shape or the use of an object. Legibility also has the dilemma of which layers or stories the conservator (curator) wants to reveal to the observer. The same object can communicate different meanings depending on which layer the conservator wants to be dominant or hidden. The conservator decides whether newly acquired values are important or proper. For example: Should a drawing that has been shot reflect the evidence of the shooting or be restored to reflect the artist’s work? If the new layers are not seen as significant, a value judgement is made and the modifications are then often referred to as “damage”. Without the notion of “damage” (and decay), there would be no need for restoration.⁸⁰

The Nara Document on Authenticity, 1994

The objective of the Nara Conference on Authenticity was to include, for example, conventional Japanese practices of regular dismantling, repair (or replacement) and reassembly of wooden temples using the original building construction technology. However, the outcome of the Nara Conference represented the first attempt to change from a universal set of principles (as set out in the Athens and Venice Charters) to a much-needed set of relative and contextual conservation decisions.⁸¹ The Venice Charter was more material-orientated with regard to heritage, focusing on artistic and historic value.⁸²

Stovel argues that the Nara Conference identified a few technical misconceptions regarding authenticity. Firstly, authenticity is not a value in its own right. Some participants (of the Nara Conference on Authenticity) did not agree with this statement and argued against it. However, Stovel argues that the Operational Guidelines for the implementation of the World Heritage Convention clearly explains that

⁷⁹ Muñoz Viñas, 2005, 91-99.

⁸⁰ Ibid., pp. 99-100.

⁸¹ Stovel, 2008, p. 9.

⁸² Van Balen, 2008, p. 39.

properties have to, at the outset, claim “outstanding universal value” and thereafter demonstrate that these aspects are “authentic”.⁸³

Secondly, authenticity cannot be viewed as an absolute. It has been acknowledged within the World Heritage environment that analysis of authenticity is relative and cannot be measured as an absolute.⁸⁴

Thirdly, the notion that authenticity has to be present in all the elements - that are associated with or that express the relevant cultural significance (as defined by the World Heritage assessment, namely design, material, workmanship and the setting) – to validate the authenticity of a site. It was acknowledged that design, material, workmanship and the setting should be regarded as “composite” and not individual criteria that all have to be satisfied equally.⁸⁵ Stovel notes that the earlier interpretation of the test of authenticity in 1977 was to the contrary. However that currently the National Register of Historic Places (maintained by the U.S. Secretary of the Interior) acknowledges that

“to retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining which of these are most important to a particular property requires knowing why, where, and when the property is significant.”⁸⁶

Lastly, a better understanding of the value of authenticity was clarified. A proper perception of the “why” has resulted in an accurate expression of the “what”. Earlier debates never focused on the “why” and only on the “what”. Stovel points out that the Nara Document allocates three articles to explaining the importance of authenticity.⁸⁷

“Article 4. In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.

⁸³ Stovel, 2008, p. 10.

⁸⁴ Ibid., p. 10.

⁸⁵ Ibid., p. 10.

⁸⁶ Andrus and Shrimpton, “How to evaluate the Integrity of a Property.” cited by Stovel, 2008, p. 10.

⁸⁷ Stovel, 2008, pp. 10-11.

Article 9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.

Article 10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.”⁸⁸

Despite the intention of the Nara Document, Fixler says conservation practice still focuses on two main areas: the controlling/legal process and the preservation of original building fabric. The main objective being to retain as much of the original work as possible through restoration to achieve authenticity of the object,⁸⁹ and thus continuing with the principles of the building-as-document, the fabric as evidence.

Materiality and subjectivity

Muñoz Viñas suggests that contemporary theorists place importance on subjective decisions and values.⁹⁰ “Conservation is an activity which is based upon the *tastes* prevalent at a particular time or in a particular person. Taste has an influence on the conservation criteria used in each treatment in three different ways:

- In prioritizing the conservation of some objects.
- In determining of a ‘true condition’ of the object which prevails over other possible ones.
- In re-creating that condition in a given way.”⁹¹

⁸⁸ ICOMOS, The Nara Document on Authenticity, 1994, Articles 4, 9-10.

⁸⁹ Fixler, 2008, p. 11

⁹⁰ Muñoz Viñas, 2005, p. 107.

⁹¹ Ibid., p. 108.

The conservationist (the expert) can no longer be seen to make decisions independently without community involvement. Conservation of an object has become a tool for communicating a meaning and not exposing a truth. Inter-subjectivism has become accepted in modern conservation approaches where the meaning is not determined by an expert or an individual but rather a community of people who deem the object as significant for any number of reasons. The first enquiry regarding conserving an object is why we are conserving it, followed by whom we are conserving it for. Through this enquiry one can establish the meaning of the object for the community concerned, as the meaning might change and is seldom universal. The affected people's needs, preferences and priorities should be taken into account prior to any decision-making with regard to the conservation of any object. The education and training of these interested parties is irrelevant as their power lies in the fact that the object is meaningful for them as a collective or community.⁹²

*The Australian Burra Charter, 1999 (first edition 1979)*⁹³

The Burra Charter has been very influential in developing and organising values-based conservation. Mason explains, "First, it defined the identification of 'cultural significance' as the central goal of preservation practice (as opposed to some notion of material integrity). Second, it sets the stage for a more participatory and open process of consultation. Offered as an ideal framework, adaptable to many situations facing heritage preservation practitioners..."⁹⁴

The Burra Charter defines cultural significance as four types of values, namely aesthetic, historic, scientific, social and spiritual values. The conservation philosophy of the Burra Charter introduces the concept of critical conservation and guidelines to direct the process which is to be followed. The process includes assessing the significance, developing a conservation policy and strategy, implementing it and then evaluating the results.⁹⁵ The charter was updated in 1981 and 1988 with minor revisions. However, the 1999 version had additional updates recognising the associations between places and people and public participation.

⁹² Muñoz Viñas, 2005, pp. 148-149, 152-153, 158, 170.

⁹³ During the period of my research (2013), revisions were adopted to the Burra Charter 2013. (Source: [Online]. Available: <http://australia.icomos.org/publications/charters/> [12 January 2014].)

⁹⁴ Mason, 2006, p. 32.

⁹⁵ Townsend, 2009, p. 8.

The conservation of meanings, functions and values

“Every object has evolved through its creation and use; any and every point within an object’s working life could be described as its ‘true nature’. Every sword eventually becomes a piece of scrap iron and both states represent the true nature of the object. Thus, every object has numerous truths, making it impossible to define one point as the true nature of the object as opposed to any other.”⁹⁶

In contemporary theory of conservation the meaning of the object has become more important than the materiality of the object, although the materiality could still be one of the meanings of the object. The object conveys meaning which provides an understanding of why the object should be conserved and it includes the concept of inter-subjectivity. However, meanings are often challenging to clarify or interpret and not the only factors to be considered regarding conservation. Values and functions are criteria which also need to be considered. What other functions, beyond artistic and historic, does the object perform? Are there any economic, social, tourist, personal, to name a few, functions applicable to the object? The set of values attributed to an object are directly linked to the people who consider the object important.⁹⁷ “The core notion behind values-led conservation is that conservation decision-making should be based on the analysis of the values an object possesses for different people in order to reach equilibrium among all the parties involved.”⁹⁸ The notion of value can be related to a broad range of conservation ethical concerns.⁹⁹

Conservation has also been democratised. The experts no longer have a monopoly over the conservation of objects. Heritage is a complex field with many (and often) diverse interested and affected parties. The conservation notions of meaning, value and function become directly linked to the object. The function or meaning of a building becomes its value, for instance be it historic, artistic, economic or symbolic. An object often has more than one value. However, all values are not necessarily equally important. The hierarchy of values should be determined through negotiations, trading and compromise by the stakeholders. In a building where the functional value is high, insulation or air-conditioning might be acceptable to improve its functional value at the risk of decreasing its function as historic evidence. This would be acceptable if it is the result of dialogue and negotiation.¹⁰⁰ Muñoz Viñas points out that the best conservation practice is that which provides the most satisfaction to the most

⁹⁶ Caple cited by Muñoz Viñas, 2005, pp. 174-175.

⁹⁷ Muñoz Viñas, 2005, pp. 177-178.

⁹⁸ Ibid., p. 179.

⁹⁹ Ibid., p. 179.

¹⁰⁰ Ibid., pp. 179-181.

interested and affected people. In conjunction, the idea of sustainability is as applicable to heritage as it is to economics and the environment.¹⁰¹

“The Brundtland definition of sustainable development, which is ‘development that meets the needs of the present without compromising the ability of future generations to meet their own needs’, is reflected in the aim of the conservation of cultural heritage, which is to pass on maximum significance to future generations.”¹⁰²

“It asks them [conservators, decision-makers and users]: ‘... to be historians aware of the changing historical context that artefacts are part of. (...) they must also understand that future generations may have other attitudes.’”¹⁰³

According to Mason, “The contemporary culture demands a different sort of preservation, in which preservationists’ traditional focus on materiality is augmented by means of dealing with different cultural interpretations, competing political demands, and economic influences”.¹⁰⁴

Tension between preserving material and continuing use

The arena of conservation has increased, encompassing cultural landscapes, industrial sites and modern architecture, making it more difficult to apply the idea of preserving original fabric.¹⁰⁵ Fixler also argues that the modern movement challenges the notion that the concept of authenticity is directly linked to the conservation of original materials.¹⁰⁶

In certain parts of the world, including South Africa, building materials (such as thatch, timber, lime plaster and even corrugated sheeting) are less permanent and lasting due to local conditions.¹⁰⁷ This in itself proves problematic when endeavouring to retain the original fabric. This issue has been addressed in the Nara Document on Authenticity; however, it does not provide specific guidelines. At the most basic level, buildings have to be maintained and repaired to remain functional, replacing elements when

¹⁰¹ Muñoz Viñas, 2005, pp. 193-194.

¹⁰² Staniforth as cited by Muñoz Viñas, 2005, p. 195.

¹⁰³ Vestheim *et al.* as cited by Muñoz Viñas, 2005, p. 195.

¹⁰⁴ Mason, 2006, p. 28.

¹⁰⁵ *Ibid.*, p. 11.

¹⁰⁶ “The modern movement often used materials that were experimental and ephemeral, they are difficult if not impossible to restore and therefore cannot in themselves be used to sustain the authenticity of a particular work.” Fixler, 2008, p. 11.

¹⁰⁷ Jerome, 2008, p. 4.

necessary. For preservationists this creates a similar dilemma as Plutarch described in approximately 100 AD, with the continual repair to the “ship of Theseus”¹⁰⁸.¹⁰⁹ “During the next seven or eight hundred years the Athenians iteratively repaired the ship, gradually replacing the timbers, until the philosophers disputed among themselves as to whether the ship was indeed Theseus’s galley or had become another vessel altogether.”¹¹⁰ David Lowenthal argues that original material might assist in verifying the origin of the object, the creator, time period and history of the object – distinguishing it from an imitation.¹¹¹

Beyond routine maintenance and repair, many buildings have to be altered to suit different user needs to remain in use and stay economically viable.

“Nearly all buildings have evolved over their lifetime, adapting to the needs and uses of successive generations. Buildings decay when they are abandoned without use, and their spirit dies when they become frozen in time as near museum pieces. Historically, buildings that lost their purpose disappeared, and those old buildings that are still with us have usually undergone frequent adaptation or changes of use. When buildings have a viable use, there is the incentive to repair and maintain the fabric, while old buildings deteriorate rapidly when neglected or empty.”¹¹²

In 1985 Tschudi-Madsen was already addressing the issue of “conflict between the ideal and the economical restrictions; between our consciousness of the heritage and the will of the society to accept it and protect it; and between the untouched age values of the building and the practical needs of the people living in them and using them”.¹¹³

Economic value is an important reality, specifically in a developing country like South Africa. David Tomback cites Tiesdell *et al.* regarding the justification of employing “economic value” to underpin preservation:

¹⁰⁸ “The legendary Greek hero who is associated with the founding of Athens and with the birth of democracy.” Townsend, 2011, p. 1.

¹⁰⁹ Lowenthal, 1989, p. 68.

¹¹⁰ Townsend, 2011, p. 1.

¹¹¹ Lowenthal, 1989, p. 69.

¹¹² Forsyth, 2007, pp. 3-4.

¹¹³ Tschudi-Madsen, 1985, p. 13.

“The desire to preserve must ultimately be a rational economic and commercial choice; problems will arise where buildings are preserved only as a consequence of legal and land use planning controls.”¹¹⁴

Mason agrees that economic values should be included in site values to ensure a holistic approach to values-based conservation. He classifies economic and functional uses as “contemporary values”, important legitimate values of the site (other than the “heritage values”).¹¹⁵

Few buildings can justify consuming excessive economic resources for conservation and maintenance without being commercially viable. The built environment typically consists of only a few architectural or significant masterpieces located among other buildings. Over time, the architectural masterpieces or significant buildings could become the museum and the museum object (artefact) itself. Here, authorship is important as these pieces are almost seen as pieces of (three-dimensional) art; for instance, the work produced by the architect Frank Lloyd Wright during his long and complex career is revered by the international architectural community and many of his creations have become museum objects in their own right. Private homes designed by Wright have been bought and restored; these buildings no longer function as houses. Frozen in time, they act as museums/sculptures which the public, architects and architecture students can visit and experience. His own home at Oak Park near Chicago, Fallingwater (owned by the Western Pennsylvania Conservancy) and the Robie House (a National Historic Landmark) are probably three of the most well-known examples.¹¹⁶ Locally, the home in which well-known South African artist Irma Stern lived for four decades became a museum in 1971, housing the Irma Stern collection.¹¹⁷ The evolution of these buildings has ceased and the building fabric will no longer be adapted to suit any new uses in future. Four of Tschudi-Madsen’s five different areas of authenticity have been retained, namely material, structure, surface and architectural form. However, the authenticity of function was compromised as these buildings are no longer homes but museums.¹¹⁸

An example on the other end of the spectrum of economic value is a small wood and iron building first erected in 1903 at the Red Location Museum in New Brighton, Port Elizabeth. Only part of an old, re-

¹¹⁴ Tiesdell, Steven, Taner Oc and Tim Heath. 1996. *Revitalizing Historic Urban Quarters*. (London: Architectural Press). p. 11 cited by Tomback, 2007, p. 205.

¹¹⁵ Mason, 2006, pp. 33-34.

¹¹⁶ Galinsky (free modern architecture travel guide) website. [Online]. Available: <http://www.galinsky.com/architects.htm> [12 January 2014].

¹¹⁷ Irma Stern museum website. [Online]. Available: <http://www.irmastern.co.za/> [12 January 2014].

¹¹⁸ Tschudi-Madsen, 1985, p. 17.

used wood-and-iron house has been preserved “as a relic or symbol of that resistance [of black people of South Africa being marginalised and oppressed] and as a reminder of that inhumanity”.¹¹⁹ The building has also lost its authentic function, almost becoming a sculpture filled with meaning and value.¹²⁰

In both these examples “an artificial stoppage of that [building’s] life is brought about. The house is maintained at a particular point in time, forever looking backwards into the time when it was ‘alive’”.¹²¹ The buildings no longer function as buildings in the real sense of the word; they have changed into three-dimensional artworks or artefacts. The original building fabric has been preserved to a certain extent, at the expense of its function. This type conservation has the tendency to be static and passive.

Rust-en-Vrede is an example of a building that has heritage value but is not an exemplar. It could become a museum in its own right but it is not dilapidated enough to become a relic.

Historic continuity

Lowenthal argues:

“Nothing lasts forever, and however faithfully protected, everything always departs more and more from its original state. Indeed, for all preservation's emphasis on original substance, we identify and cherish most things for their form or genetic continuity, not for the stuff they are made of. Though erosion and accretion ceaselessly transform them, a building or pair of shoes remains that building or those shoes from the moment of their making until the building falls into rubble, the shoes into rubbish. Living things likewise keep their identity despite obvious development and physical change. ‘An oak, that grows from a small plant to a large tree, is still the same oak,’ as Hume put it, “tho’ there be not one particle of matter, or figure of its parts the same”.¹²²

Similarly, the material preservation becomes problematic when one thinks of Theseus’s ship.¹²³ “Brought into port for repairs, every old plank on Theseus’s ship was replaced by new planks. Was it still

¹¹⁹ Townsend, 2011, p. 2.

¹²⁰ Ibid., p. 2.

¹²¹ Eggert, 2009, p. 21.

¹²² Lowenthal, 1989, p. 68.

¹²³ Plutarch made this dilemma famous to philosophy. Source: Lowenthal, 1989, p. 68.

the original ship?”¹²⁴ As Paul Eggert acknowledges, buildings are changed, their deterioration, alterations, editing, revision and restorations represent the true life of these objects. It is accepted that architects design buildings and that they revise the drawings in accordance with their clients’ comments. Brand indicates that we have to accept that even after a building has been built it will be revised again and again, “...revision is the normal state of affairs”.¹²⁵ Eggert indicates that many different parties are involved in the creation of an object/a work, from the architect to the builder, conservators, curators, preservationists, historians, viewers and users.¹²⁶ These individuals are also responsible for the longevity of the building over time, allowing it to be edited and to record its life story.

If a building or structure cannot be adapted or altered, and if it is not significant enough to be retained as a monument, it may fall out of use and deteriorate. “Cities devour buildings.”¹²⁷ A specific area in the western side of New York had 261 buildings in 1865. In 1990, only 33 of these buildings had survived, of which two were churches.¹²⁸ Therefore, if buildings inherently accommodate change, how and what do we conserve? The question arises: How does one achieve some historic continuity in an old building with heritage significance?

It is suggested by Lowenthal that we might look at alternative ways of preserving a legacy and he discusses the notions of fragments, processes and representations.¹²⁹ Of these three ideas, the retaining of fragments is the most applicable to Rust-en-Vrede. However, the other two ideas will be briefly examined with regard to the case.

Processes refer to the periodic rebuilding of structures, such as some temples, due to the relatively short lifespan of the building materials and to their traditions.¹³⁰ Although Rust-en-Vrede possibly had a thatch roof which had to be maintained and replaced periodically, it now has a corrugated iron roof. The traditional process of replacing “highly perishable” construction materials is no longer part of Rust-en-Vrede’s present-day situation.

¹²⁴ Lowenthal, 1989, p. 68.

¹²⁵ Brand cited by Eggert, 2009, p. 20.

¹²⁶ Eggert, 2009, pp. 19-20.

¹²⁷ Brand, 1994, pp. 5-6.

¹²⁸ Ibid., p. 6.

¹²⁹ Lowenthal, 1989, pp. 71-74.

¹³⁰ Ibid., pp. 73-74.

Representations can be viewed as a way to preserve certain aspects of a building. Lowenthal refers to preserving “written or painted or mental images” representing the physical objects instead of preserving the object itself. No photographs or paintings representing Rust-en-Vrede’s earlier periods could be found. However plan layouts assisted in recording earlier aspects of the building.

The idea of retaining visible fragments appears to be an appropriate compromise, allowing a building to change, yet preserving a sense of its history by keeping identifiable elements linking the building back to the past. “Saving fragments rather than wholes has obvious practical advantages. They take up less space; they are less costly to maintain. And because they are already reduced from their original state, they come to us with a presumption of change...”¹³¹ Lowenthal argues that fragments are less effective reminders, but acknowledges that even well-preserved heritage resources are no longer what they originally were. “Even the intact entities visitors see at historic sites or in museums are in a significant sense fragments of what used to be some greater assemblage.”¹³²

Fixler supports the notion of change in historic buildings. He is of the opinion that it provides another layer of history, yet at the same time it celebrates the existing, remaining building fabric.

“There is a subtle change that occurs in the reading of the building, a shift in both aesthetic and meaning away from the elemental mid-century modern of the original to a more layered, complex, but still very simple contemporary design. The overlay clarifies the strength and meaning of the original architecture while at the same time acknowledging the modernist impetus toward continuous change...”¹³³

Fixler notes that Vittorio Gregotti supported the notion of retaining fragments, “the materials of memory, not nostalgically, but in terms of juxtaposition ... forming new orders and groupings by shifting the context of those materials that belong to memory’s heritage”.¹³⁴

¹³¹ Lowenthal, 1989, p. 71.

¹³² Ibid., p. 71.

¹³³ Fixler, 2008, p. 12.

¹³⁴ Gregotti cited by Fixler, 2008, p. 12.

The Red Location building artefact (discussed earlier) can be seen as an example of retaining a fragment where the use of juxtaposition between the relic and the new gallery evokes powerful emotions. Fragments are often more potent and evocative reminders than retaining a complete entity.

Hyde Park Barracks in Sydney, Australia, is used as an example of architecture being a “witness to history”. The conservators’ intention was to preserve the first layer of history as opposed to fragments of the various layers. Eggert questions whether one can retain only the original. The building was built between 1817 and 1819 to house convicts. Thereafter, it accommodated the Female Immigration Depot (1848 to 1886), followed by the court of Master of Lunacy (1887 to 1951). During World War I, the Necessary Commodities Control Board met in the building and in the 1920s the Profiteering Prevention Court was held there. When the historic conservationists looked at the building “they found they were dealing with a confusing palimpsest of physical evidence – multiple texts inscribed on the same physical document”.¹³⁵ Their first decision was to remove all later accretions and to restore the building to the original barracks, based on a watercolour which provided them with an accurate account of the building’s original appearance. The restored building had to accommodate visitors and acknowledge contemporary safety and access requirements. Some elements, such as an old staircase which had been removed by a later alteration, could not be recreated due to lack of documentary evidence. Eggert is not convinced that the restoration was the correct choice.¹³⁶ “The act of refining the original building effectively framed it, purified it, and rendered it aesthetic at the cost of removing most of its history. The hoary old barracks suddenly acquired a false virginity.”¹³⁷ One wonders if the conservation would not have been more authentic if the building was allowed to retain its history, recorded in the various building fragments of its timeline. The watercolour could be viewed as a good representation recording a particular period of the history of the building. One questions whether the viewer has a better (or false) understanding of the building’s history now that it has been stripped down to its first use.

Retaining fragments is a pragmatic and economic approach to create a historic timeline for a building that is not an exemplar. Lowenthal notes that “felt historical continuity takes precedence over strict material authenticity, which is itself impossible to achieve or sustain”.¹³⁸ Due to the “romantic

¹³⁵ Eggert, 2009, p. 34.

¹³⁶ Ibid., pp. 33-38.

¹³⁷ Ibid., p. 38.

¹³⁸ Lowenthal, 1989, p. 69.

sentiment, picturesque taste and the cachet of authenticity”¹³⁹ in the late 18th century the idea of retaining fragments (as opposed to modern restorations) gained much respect.

“The Elgin Marbles exemplify the aesthetic revolution that transformed fragmentation from a defect into a virtue: as late as 1805 Lord Elgin and others took it for granted that the sculptures would be restored, and sought out Canova and Flaxman to make men, horses, and centaurs whole; by 1820 it seemed right to leave the sculptures as they were. ‘How broken down they are, a’ant they?’ Benjamin Haydon overheard one viewer of the marbles in the British Museum remark. ‘Yes,’ his companion replied, ‘but how like life.’”¹⁴⁰

The notion of retaining fragments is rooted in Boito’s theories. Boito’s approach, namely the building-as-historical-document, is reflected in the accretions of new distinguishable layers, responding to new changes in use. The Ruskinian attitude does not justify any intervention beyond repair. “Let them take the greatest possible care of all they have got, and when care will preserve it no longer, let it perish inch by inch, rather than retouch it.”¹⁴¹ It is vital that old buildings are allowed to change to continue their life history. The building-as-historical-document approach guided by values-based conservation enables buildings to be modified without the loss of their cultural significance, keeping us connected to our past.

Rust-en-Vrede evolved by repurposing the building in a straightforward manner without applying any concepts of retaining authenticity. The building was repaired and altered to accommodate new uses to keep the building functional. The changes were generally carried out over many years, resulting in a building with distinguishable styles (representing the styles at the time of the alterations). This is an example of traditional conservation approach, which pre-dates the ‘modern conservation movement’.¹⁴² This unselfconscious conservation approach leads to fragments of the various building periods being conserved at Rust-en-Vrede. The charters’ definitions or approaches were not taken into consideration when the building’s use changed and new layers were added to facilitate the new requirements. The first conscious conservation action at Rust-en Vrede was implemented in the 1980s.

¹³⁹ Lowenthal, 1989, 72.

¹⁴⁰ Ibid., p. 72

¹⁴¹ Ruskin cited by Jokilehto, 1999, p. 180.

¹⁴² Jokilehto, 1999, p. 1-3.

Chapter Three:

The Rust-en-Vrede Building

The *Rust-en-Vrede* building is the oldest surviving non-religious building in Durbanville.¹⁴³ It is located on Erf 680 in the town centre. Currently, the erf comprises 7822m².¹⁴⁴ The building complex was declared a National Monument in 1984.¹⁴⁵

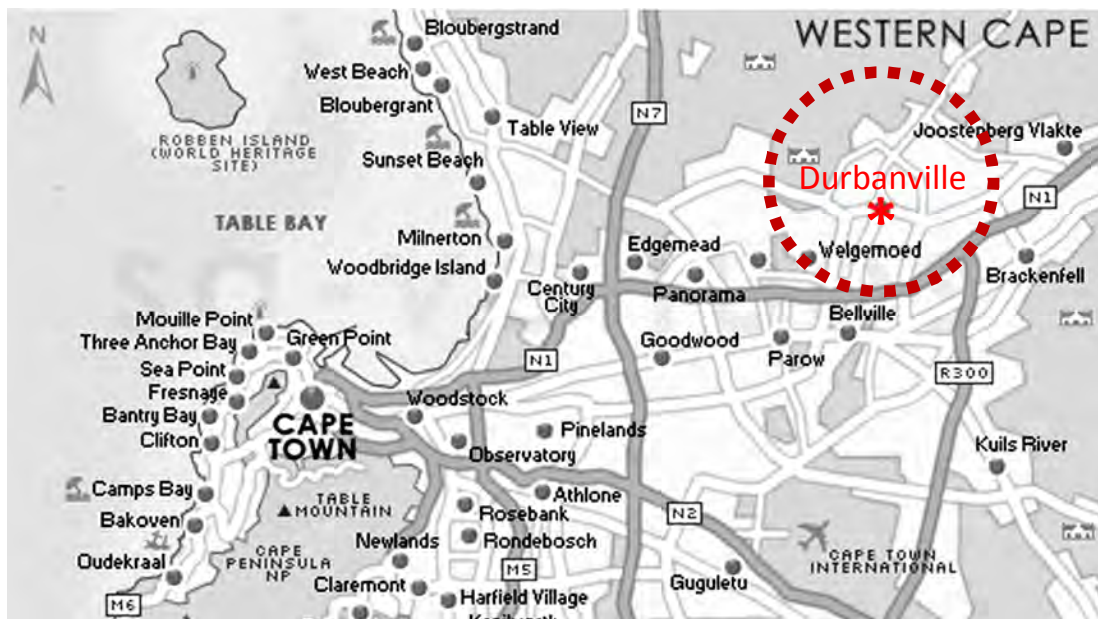


Figure 1: Map of the Western Cape indicating the location of Durbanville (red asterisks) in relation to Cape Town. (Source: [Online]. Available: http://www.sa-venues.com/maps/atlas/wc_cpt_peninsula.gif [17 January 2014].)

Hans Fransen¹⁴⁶ describes the building as follows:

“A T-shaped homestead standing obliquely in the approximate middle of one of the central blocks of Durbanville. It is said to have been built c1850 as a magistrate’s court, but its position, unrelated to the street pattern, does not tally with this; no public building, or even dwelling, in a neatly laid-out town, would be lined up along its grid. This points to its

¹⁴³ Ross, 2006, (Page number unknown). There are three historic religious buildings in Durbanville, namely the Dutch Reformed Church (1826), the All Saints Anglican Church (1860) and the Synagogue (1927). (Source: Wesson, 1998, p. 64.)

¹⁴⁴ Surveyor-General’s diagram of Erf 680, Durbanville. The erf diagram indicates that the property comprises of 547 square roods (7810,25m²), 134 square cape feet (42,19m²). Erf 4652 is servitude of 4m² on western corner of Erf 680. The current City of Cape Town Valuation Roll indicates that the property comprises of 7,822m². Source: City of Cape Town website. [Online]. Available: <http://web1.capetown.gov.za/web1/gv2012/RatesEstimation.aspx?parcelid=tyg0150741> [22 December 2013]. The figure of 7822m² is confirmed on the erf register of Erf 680 obtained from the Deeds Office in Cape Town.

¹⁴⁵ Government Gazette, 26 October 1984, No. 2283. Declaration of the Historic Building Complex known as Rust-en-Vrede, situated in Wellington Road, Durbanville. (Source: SAHRA.)

¹⁴⁶ As Fransen recorded a brief history of Rust-en-Vrede in his book, *A guide to the Old Buildings in the Cape*, I had an informal discussion with him to enquire further about the building.

antedating the town; perhaps it was an outbuilding of *Pampoenkraal* that was converted in 1850. The house has been altered significantly; with its gables clipped (the present front gable is not original). Some of its façade woodwork, too, seems older than 1850. The building was also variously used as a gaol, school and town hall.”¹⁴⁷

History and significance of Durbanville

At first glance, Rust-en-Vrede appears to be an old Cape Dutch farmstead, with a few changes throughout the years. But to understand the history of the building and to place the case study in context, one has to study the development of Durbanville, in which Rust-en-Vrede is located.

Pre-colonial history

The Western Cape area was inhabited by pre-colonial people. The pre-colonial inhabitants of the area were the Khoi¹⁴⁸ with early historic documents recording the presence of a Khoi encampment on the Tygerberg.¹⁴⁹ According to Alf Wesson, records mention that the first expedition by European colonists to Tygerberg was made as early as 1655 to explore and trade with the Khoi.¹⁵⁰ With the loss of their land and their cattle, the dissolution of their family and social structures by 1710 the Khoi way of life had disintegrated.¹⁵¹ Due to agricultural activities most of the archaeological sites have been disturbed. However, intact sites might be discovered in less disturbed open areas, cave sites and ancient or existing water sources.¹⁵²

Development of Durbanville

Durbanville started as an informal outspan, *Pampoenekraal*, approximately 30 years after the arrival of Jan van Riebeeck in the Cape in 1652. The Dutch East India Company required that Van Riebeeck establish a halfway house on the route to India to supply passing Company ships with fresh water, vegetables and meat. The Company gardens were established to produce the vegetables, fresh meat was to be obtained from the Khoi (indigenous herders) through bartering, and a small fort (Fort de

¹⁴⁷ Fransen, 2004, p. 315.

¹⁴⁸ Khoi were indigenous herders practising pastoral agriculture in the Cape approximately 2000 years before the arrival of Europeans. They first entered South Africa from the direction of Botswana. Source: Humphreys, 1998, pp. 26-27.

¹⁴⁹ Buttgens, 2005, p. 15.

¹⁵⁰ Ibid., p. 16.

¹⁵¹ Ibid., pp. 16-17.

¹⁵² Ibid., pp. 13-4.

Goede Hoop) was established to defend the settlers from local inhabitants or attacks from the sea. However, in 1657 the Khoi located close to Table Bay were already unwilling to trade with the Company. This was when free burghers were allocated land in the Liesbeeck Valley to provide grain and other food crops. The first farm lands granted outside the Table and Liesbeeck valleys were in the proximity of Tygerberg Hills. On 19 October 1657 the first large expedition, led by Abraham Gabbema, was undertaken to exchange oxen from the Khoi for the first farmers. The accompanying land surveyor, Pieter Potter, instructed to survey the valleys, hills, water and rivers, and to record them on a map. The second overnight stop of the expedition was recorded as adjacent to the Tygerberg, above a kraal and next to a stream, probably the Elsieskraal River. On their return journey they followed a river until they reached the northern section of the Tygerberg on 4 November 1657. This area would later become the farm Vissershok.¹⁵³

On another expedition in February 1658, led by Jan van Harwarden, Pieter Potter was again the map maker. Pieter Potter also kept a journal. On 26 February 1658, they once again camped along the Elsieskraal River. On 27 February 1658, they departed in a north, north-east direction, and after travelling for two and a half hours they stopped for lunch in an area which would be very good for grazing cattle. They also spotted four lions. According to Potter's map this area was a stone's throw away from the location of Durbanville's current town hall. On their way back they camped here again. In 1659 Potter drew a composite map of the two expeditions that were used for many years. As people travelled more, the VOC had a policy that no single owner was allowed to have a monopoly over any valuable constant fresh water sources. Soon these watering areas became known landmarks for camping during travel resulting in the founding of the outspan places. Travellers to the northeast (to Paarl and Wellington) travelled past *Hardekraaltjie* on to *Pampoenekraal*. When the farms were granted in this area, care was taken to ensure that *Pampoenekraal* remained intact, ensuring that at least one spring would be accessible by everyone for communal use in this area. It is notable that the Company did not grant any farms in the open piece of land between the farms *Tygerberge* (now *Altydgedacht*), *Uitkamp* (now *Clara Anna Fontein*), *Bergs Hoop*, *Phesantekraal* and *Evertsdaal*. As indicated on Figure 2, Rust-en-Vrede is located between the above-mentioned farms, which negate the common assumption that Rust-en-Vrede is an old Cape Dutch farmstead.¹⁵⁴

¹⁵³ Wesson, 1998, pp. 31-35.

¹⁵⁴ Ibid., pp. 32-33.

Durbanville developed around the best water source in the area, a spring that provided a constant water supply even in times of drought. (The spring remained Durbanville's main water source until 1958.) According to Wesson, *Pampoenekraal* was probably well-known and used for out-spanning from 1675.



Figure 2: An extract of a map (1931)¹⁵⁵ showing the farms including the original grant extents. Note that the farms surrounding Durbanville do not encroach on the original outspan. The farm Johannes Fontein is located very close to the Pampoenekraal outspan in comparison to all the adjacent farms. The Field Cornet (and miller) Jan Uys received a large parcel of land in 1812 (30,8 hectares) to add to his small plot, resulting in the farm Johannesfontein. Today, this area is Onze Molen and Aurora. (Source: CA ref. M4/1492.)

Due to the constant water supply, its centrality in the farming community, wagon road access and the outspan it started to develop. However, the exact date when people started to stay here permanently is unknown. Wesson is of the opinion that illegal traders informally settled around the outspan in the 1750s. However, the documentary/formal records indicate that it was probably in the 1790s. The mill at *Onze Molen* dates back to circa 1800.¹⁵⁶ The property sales were slow, but many of the surrounding farmers bought blocks of land for speculation. From 1808 there are records of structures other than the mill. Wesson argues that there must have been earlier houses. However, due to the likely delay in

¹⁵⁵ This map illustrates the early farm grants in relation to the location of the village, *Pampoenekraal*, later D'Urbanville.

¹⁵⁶ Wesson, 1998, p. 50.

registration the records reflect the 1800s (instead of the 1790s).¹⁵⁷ P.J. Schabort obtained the quitrent on which part of Rust-en-Vrede was built in 1808.¹⁵⁸ (See Annexure 3 for a copy of the Cape Quitrent.) It is possible that the original homestead (now the Rust-en-Vrede building) could have been built between 1808 and 1812.

In 1812 a recommendation was made to Governor Cradock to establish a public church school at *Pampoenekraal*. However, only in 1824, when eleven farmers from the Tygerberg area petitioned to the government to donate land for church buildings and a school near the outspan, was the Dutch Reformed Church approved and then built in 1826.¹⁵⁹ In 1828 the school was opened with 20 pupils. After the establishment of the church and school the Cape authorities wanted to make the town self-reliant, and granted two large freehold properties to the church (see Annexure 4 for the grant illustrating the two portions of land). These properties covered most of the centre of town and surrounded the earlier properties (including Schabort's quitrent), which had been sold previously. The transfer was registered in 1834 and the church, then almost seen as a state department, could keep the money from all the sales, reducing the central administration's financial burden arising from the church and school. Eleven pieces of land were auctioned off in late 1836 (see Annexure 5 for a copy of the Surveyor General's diagram of the sales/subdivisions). Dr. F.L.C. Biccard, subsequent owner of Rust-en-Vrede, bought one of these early properties, which was adjacent to Schabort's quitrent, which he had bought from H.J. de Necker in 1836. Most of these were subdivided into smaller properties which were sold quickly.¹⁶⁰ (See Figures 6 and 7 indicating one of the two church grants and the later subdivision thereof in relation to Rust-en-Vrede.)

The Tygerberg police station was established in 1834 and extended in 1952 with a court room and magistrate's offices. In 1836, 53 farmers sent a petition to the governor, Sir Benjamin D'Urban, requesting to have the name of their small town changed from *Pampoenekraal* to a more prestigious name – *D'Urban*¹⁶¹ – as the town was increasing in size; it was centrally located and convenient, and adequate for a cattle market.¹⁶² In 1905 a portion of the outspan was donated by the government for the building of a town hall. However, an economic depression prevented them from building the hall

¹⁵⁷ Wesson, 1998, p. 50.

¹⁵⁸ The Surveyor General's diagram 88/1808 indicates that this portion of land became Erf 673, Durbanville, in 1836.

¹⁵⁹ Previously people from the district had to travel to Malmesbury, Cape Town or Stellenbosch to attend communion, get married or have their children christened. Source: Smit, 1976, p. 14.

¹⁶⁰ Wesson, 1998, pp. 50-56.

¹⁶¹ "In 1886 it was renamed Durbanville to avoid confusion with Durban in Natal." Fransen, 2004, p. 314.

¹⁶² Farmers were already meeting traders here to sell livestock and other farm produce. Source: Smit, 1976, p. 14.



Figure 3: Aerial photograph of a portion of Durbanville. The locations of the Rust-en-Vrede site, the spring, the outspan, the Dutch Reformed Church, D'Urban Wagon Works and the town hall have been indicated. (The locations of the outspan and D'Urban Wagon Works were obtained from Simon van der Stel, 1977.)¹⁶³ (Source: [Online]. Available: <http://maps.capetown.gov.za/isisiv/> [14 January 2014].)

¹⁶³ Note that North is orientated to the left to establish consistency with the diagrams and illustrations to follow.

immediately and in 1906 only the corner stone was laid. By the 1920s the government donated the remainder of the outspan and town common to the municipality. The municipality subdivided the land into small holdings, which were sold to veterans of the First World War. The town hall was built between 1922 and 1923, funded by a substantial portion of the money acquired through these sales. Today very little of the outspan remains undeveloped.¹⁶⁴



Figure 4: Aerial photograph of Erf 680. The pedestrian access to the building has been indicated with yellow arrows, from Wellington Road and Oxford Street. The yellow dotted lines indicate the location of the security fences which are not located on the perimeter of the property. The only vehicular access to the property is from the east, through the adjacent property (see blue arrow). The large red arrow indicates the entrance to the building complex. However, the red dotted arrow indicates the current access route through the courtyard (changed due to security reasons). (Source: [Online]. Available: <http://maps.capetown.gov.za/isisiv/> [14 January 2014].)

¹⁶⁴ Wesson, 1998, pp. 52-54.

History of the property

Tracing the history of the property's ownership assists in explaining the evolution of the building, the different uses of the building and whether the building has any social significance. The history of ownership is read in conjunction with a series of diagrams illustrating the development of the erven. Various property diagrams were used (Cape Quitrent and Surveyor-General's erf diagrams) with an underlay of the current property extents (Erf 680) and the earliest recorded building footprint (C.Q. 34.20 dated 1881) to record the property development from 1808 to the present day. Various aspects have been highlighted in the captions to the figures. (See Figures 5 to 12.)

The property was first granted as a quitrent in 15 November 1808, the government leased 1 morgen and 525 square roods of land (16,059 m²), *Pampoenkraal*, to P.J. Schabort for 15 successive years.¹⁶⁵ The property that lies adjacent to the erf was granted to Joseph Jones in 1806, which is believed to be where *Pampoenkraal* started (the area around the street which today is known as The Crescent, see Figure 3). Stanley Bolnik¹⁶⁶ suggests that this could also be the possible date of the original building on Schabort's property.¹⁶⁷ As Wesson refers to the circa 1820 slave cells of Rust-en-Vrede,¹⁶⁸ it confirms Fransen's view that the building must have existed before 1850.¹⁶⁹ This history of Durbanville reveals that a community of some size clearly existed by 1812 I would suggest that the buildings could be dated between circa 1808 and 1812. It is extremely unlikely that the building existed before 1808, the date of the first quitrent.¹⁷⁰

Figure 5 illustrates that the building structure footprint, as per the C.Q. 34.20 diagram, does not fit completely within the property boundary as leased in 1808. However, this could suggest that only the homestead was built by Schabort and that the outbuildings (stables) beyond the boundary were a later addition.

¹⁶⁵ The Surveyor General's diagram 88/1808 indicates that this portion of land became Erf 673, Durbanville, in 1836.

¹⁶⁶ Stanley Bolnik is the architect who had researched and compiled the historical record and survey used in the Conidaris and Greshoff's restoration report on Rus-en-Vrede in 1981. He was a member of the Restoration Advisory Committee for Rust-en-Vrede in 1980.

¹⁶⁷ Bolnik, 1981, (No page numbers) and Stimie, 2006, p. 100.

¹⁶⁸ Wesson, 1998, pp. 64.

¹⁶⁹ Fransen, 2004, p. 315

¹⁷⁰ No records or information alluding to the existence of a building or structure on the relevant quitrent was found in the *opgaafrolle* at CA for P.J. Schabort (owner of the property from 15 November 1808 to 13 June 1817), Mathys Gotlieb de Jager (owner of the property from 13 June 1817 to 24 March 1836) or Hendrik Johannes de Necker (owner of the property from 24 March 1836 to 08 July 1836). (Accessed on 18 March 2014).

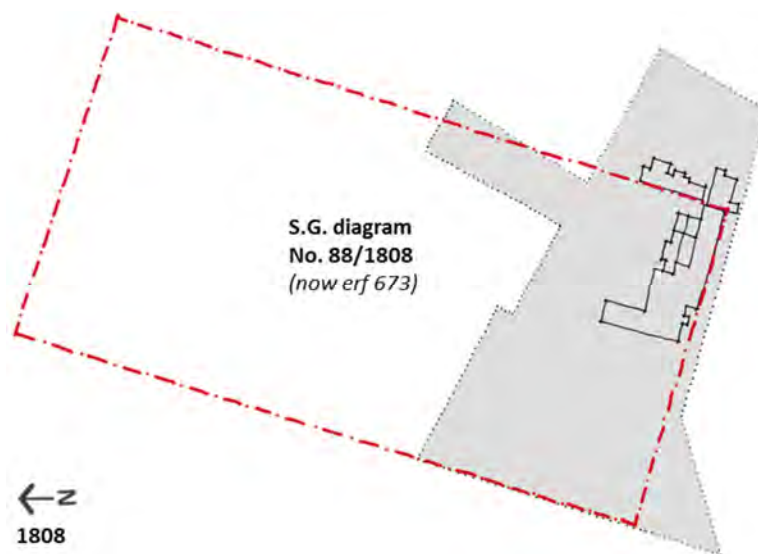


Figure 5: A diagram illustrating the extents of the 1 morgen and 525 square roods of land granted to Schabort, in relation to the extents of the current Erf 680 (dotted) with the Rust-en-Vrede building footprint. The location of the east boundary of the land granted to Schabort has been reflected on the Surveyor General's diagrams of both Erven 680 and 675. This suggests that only a portion of the building footprint (as reflected on C.Q.34.20 of 1881) could have been built by Schabort or De Necker. (Diagram by J. de Waal.)

The property was transferred to Mathys Gotlieb de Jager on 13 June 1817. On 24 March 1836 the property was transferred to Hendrik Johannes de Necker and registered as Erf 673, Durbanville.¹⁷¹ Only a few months later the property was sold on 8 July 1836 to Francois Louis Charles Biccard, then aged 27. F.L.C. Biccard was a Cape-born graduate of medicine from the Leyden University in the Netherlands. He was licensed to practise in Durbanville from 1835 (and later in Malmesbury as well). He was the first surgeon to use chloroform as an anaesthetic in South Africa and he is the author of *Volksgeneeskunde voor Zuid-Afrika*¹⁷², a medical guide for the home, in 1867.¹⁷³ Biccard was known to speculate with property in Durbanville.¹⁷⁴ He also owned the nearby farm *Altydgedacht* from 1838 until 1851.¹⁷⁵ From 1854 to 1858 he was a member of parliament and from 1862 to 1872 a member of the Legislative Council.¹⁷⁶ Thereafter, he was in charge of the infirmary on Robben Island for the treatment of mental patients and leprosy.^{177 178} In 1884, at the age of 75, Biccard died on Robben Island of a liver disease.¹⁷⁹

¹⁷¹ Bolnik, 1981, (No page numbers) and Stimie, 2006, p. 100. Also see Erf Register 673 as obtained from the Deeds Office. De Necker also owned an almost adjacent property of 1 morgen in size, see Figure 6.

¹⁷² The book was meant as a medical treatment guide for people who did not have easy access to medical assistance. It was one of the first medical books published (in 1867 by Juta) in South Africa. Source: Bolnik, 1981, (No page numbers) and Wesson, 1998, p. 52.

¹⁷³ De Kock, *Doctors in Parliament*, p. 237 cited in Walters, (In press.), p. 89.

¹⁷⁴ Wesson, 1998, p. 52.

¹⁷⁵ Deeds, Transfer T 1468, 9/7/1838 cited in Walters, (In press.), p. 89.

¹⁷⁶ Stimie, 2006, p. 100.

¹⁷⁷ De Kock, *Doctors in Parliament*, p. 237 cited in Walters, (In press.), p.90.

¹⁷⁸ Walters, (In press.), pp. 89-90.

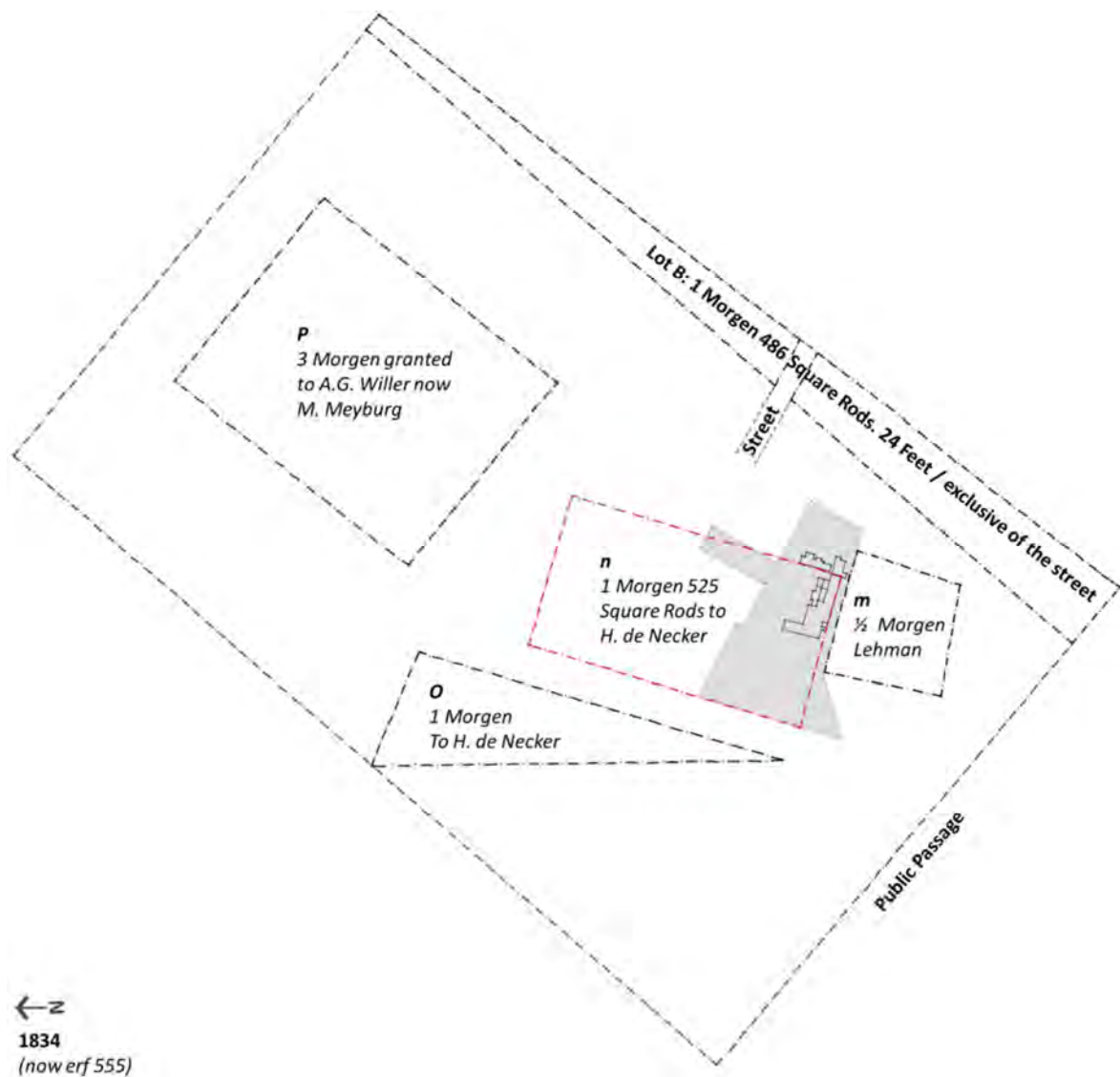


Figure 6: The diagram illustrates the extents of one of the two pieces of land that the government granted to the Church in 1934. (See Annexures 4 and 5 which illustrates both pieces of land.) The five pieces of land, now within the boundaries of the land granted to the Church, were granted previously to private individuals such as Schabort and De Necker. (The two pieces of land have been recorded as Erf 555 by the Surveyor-General.) (Diagram by J. de Waal.)

¹⁷⁹ Death Notice, MOOC 6/9/207, Ref 80/698, 1884, CA. Biccard still owned a derelict property in Durbanville at the time of his death which was sold for 213.4.3 pounds. However, this could not have been Rust-en-Vrede as he sold it in 1840. Source: Final distribution account of Estate, MOOC 13/1/6927, Ref 80/698, 1930, CA.

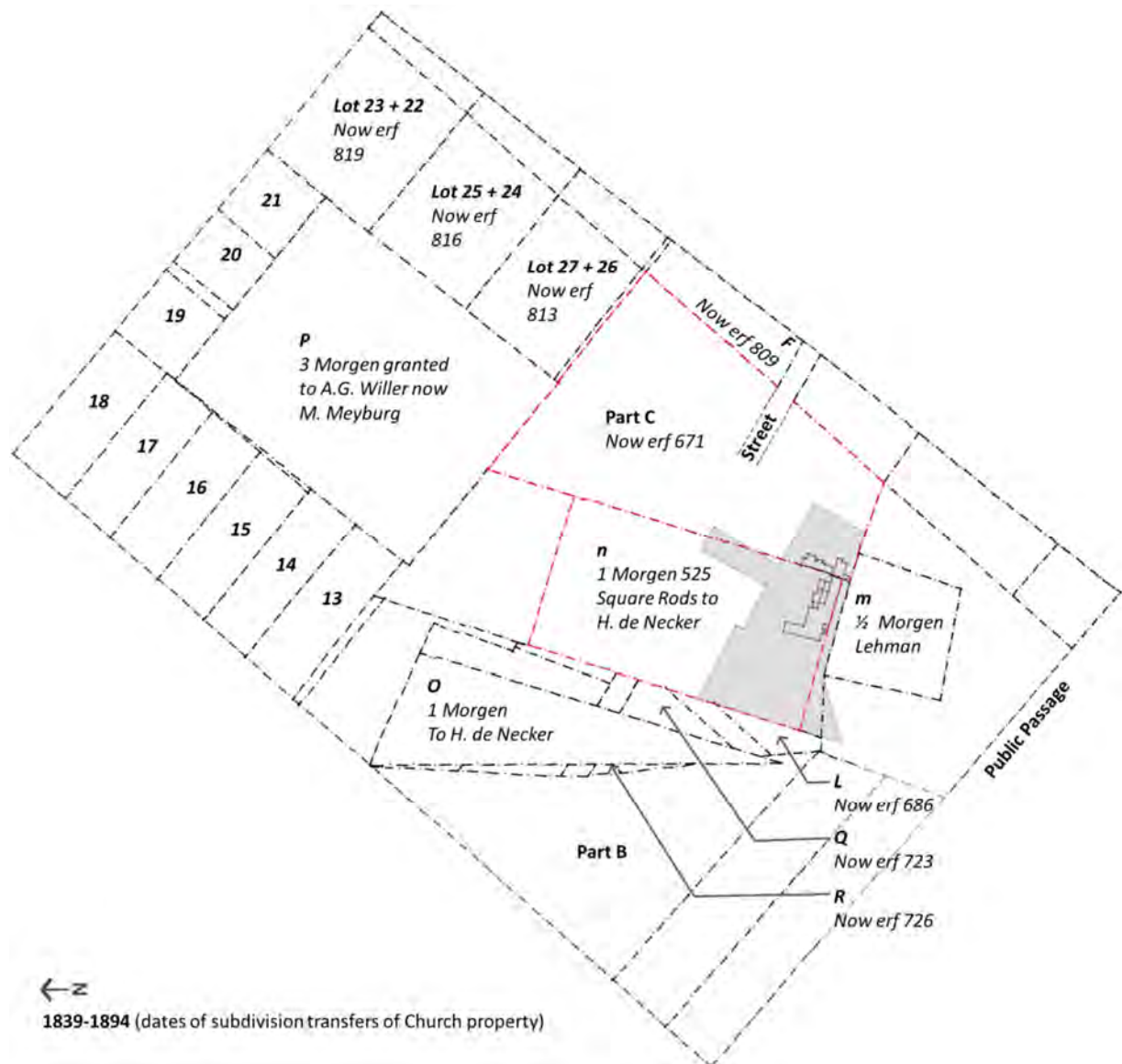


Figure 7: As noted above, the Church auctioned off the two grants in eleven parts in 1836. The diagram illustrates the larger of the two parcels of land with its subsequent subdivisions. Note that there were no subdivisions on Schabart's original quitrent. It also alludes to the establishment of a town with a grid morphology. The extent of the original quitrent is at an angle and therefore explains the unusual geometry of the existing building structures which do not line up with the current street grid. The narrow piece of land located between Parts n and m were included in Erf 675 (see Annexure 5 for note indicating that this property was to be included in C.Q. 34.20). It is not clear why the angle of the splayed portion does not correlate with the exiting erf diagram. Note that Biccard bought Part B and C of this portion of Erf 555 and Part E from the adjacent portion of Erf 555. The King Brothers bought Lots 26 and 27 and Lot KG. James King bought Lots 15 to 18 and Gordon Stewart King bought Erf 723. Petrus Johannes Schabart bought Erf 726. Francis Porter bought Erf 686. (Diagram by J. de Waal.)

The register for Erf 555 (consisting of the two properties granted to the church) indicates that Biccard bought the property adjacent to the original quitrent of Schabort, Part C, on 26 November 1839 directly from the church.¹⁸⁰ The Surveyor General's diagram of Part C (Erf 671) refers to the property as "extending N [north] to the Premises of de Necker", which could confirm the late registration as Biccard had already bought the property 'n' (the original quitrent) to the north from De Necker in 1836. Figure 8 illustrates the extents of these two adjacent properties. One could speculate that Biccard built the homestead and outbuildings shortly after acquiring both properties; however, Wesson records that the police station was already housed in an empty slave dwelling on Schabort and De Necker's property in 1834, therefore this would be unlikely.¹⁸¹

On 20 January 1840 Biccard sold both properties (Erven 673 and 671) to Christian Fleck Bredenkamp. In 1847 the two large properties were bought from Bredenkamp's late estate by Pieter van Breda and another. Van Breda and another almost immediately commenced with the subdividing of the properties. (See Figure 9.) The relevant portions of the properties were bought by Pieter Gideon Retief de Villiers (1847 and 1855), Jan Louw (12 April 1856), Melt van der Spuy (26 January 1861), Albertus Johannes Dreyer (7 May 1863), Francis Porter (1963 and 1964) and William Benjamin Turner (13 July 1881).¹⁸² As recorded in the erf registers, Turner had purchased various erven (672, 674, remainder of 671 and remainder if 673) which were consolidated to create Erf 675 in 1895. (See Figure 10.) Also see Annexure 7, a table I compiled to record the owners, dates of transfers and sizes of the property.

John King and Gordon King, trading as the King Brothers, bought Erf 675 in 1896 from the estate of the late W.B. Turner. Their parents, James and Janet King, had moved from Scotland to South Africa in 1857 and domiciled in Durbanville. They established the D'Urban Wagon Works in 1863, which later became King Brothers' Carriage and Wagon Builders. Their two eldest sons, John and Gordon, took over the company. The company employed 250 men and produced 370 vehicles per month. King's Wagon Works were well-known throughout the country but was liquidated in 1921 due to the arrival of the motorcar. John King was Chairman of the Durbanville Town Council for three years and Mayor for seven.¹⁸³

¹⁸⁰ As recorded in Erf Register 555, Biccard also bought Part B in 1839 and Part E in 1847.

¹⁸¹ Wesson, 1998, p. 52.

¹⁸² Based on the erf diagrams from the Deeds office, Bolnik, 1981, (No page numbers) and Stimie, 2006, p. 100.

¹⁸³ Stimie, 2006, pp. 37, 47-48 and Wesson, 1998, pp. 53-54.

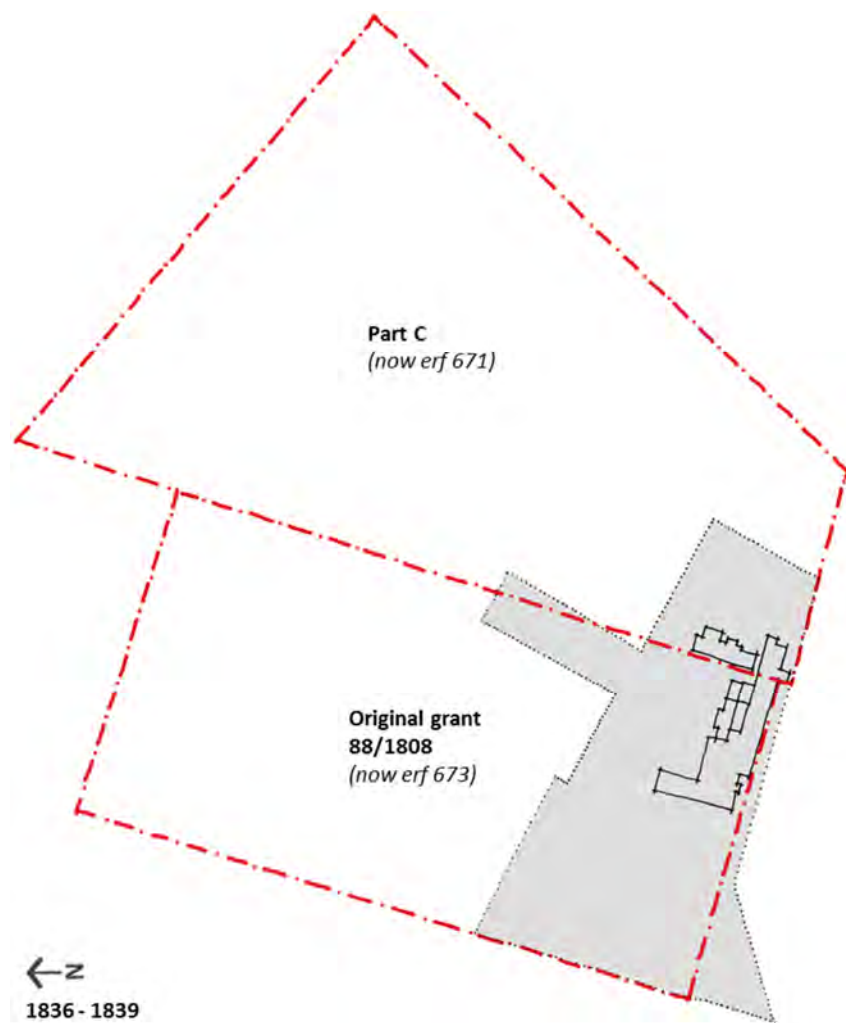


Figure 8: A diagram illustrating the two large parcels of land that Dr. F.L.C. Biccard bought respectively in 1936 from De Necker and in 1939 from the Church (Part C comprising of 2 morgen, 316 square roods and 108 square feet) in relation to the extents of the current Erf 680 (dotted) with the building footprint. (Diagram by J. de Waal.)

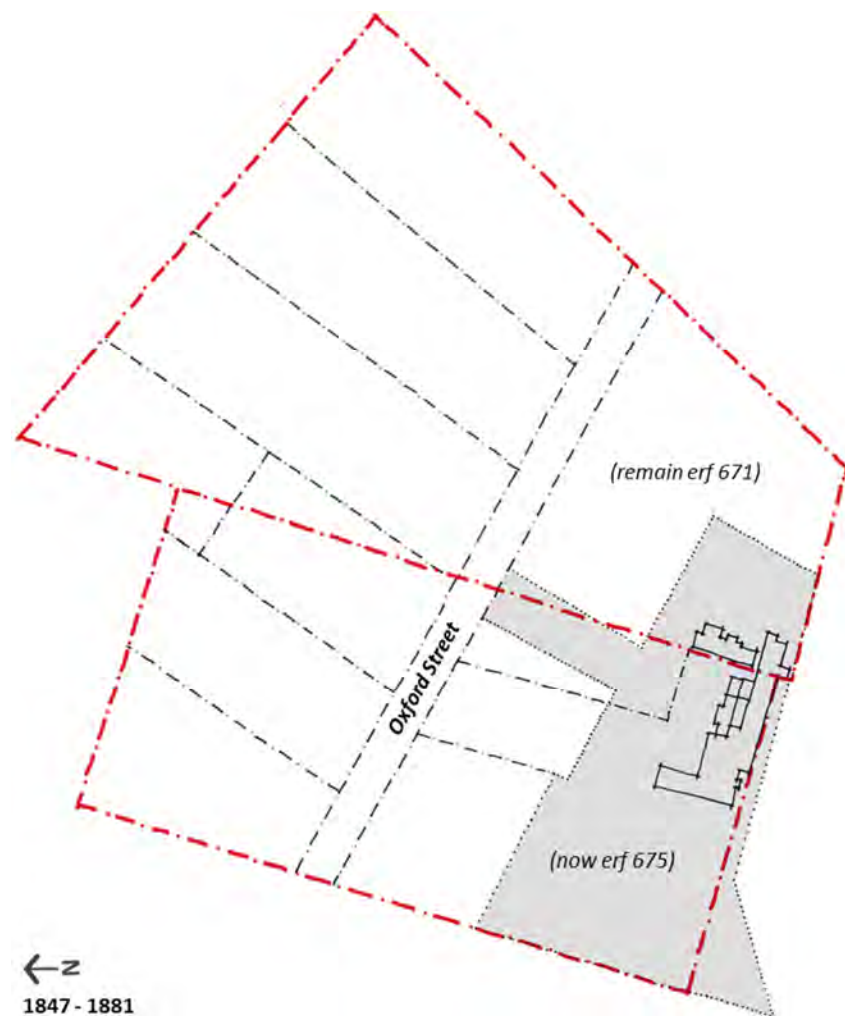


Figure 9: A diagram illustrating the two large parcels of land being subdivided by Pieter van Breda and another who bought it in 1847. It appears as though the building structures remained on one parcel of land. (Diagram by J. de Waal.)

The King Brothers subdivided the property in 1918 into four erven. (See Figure 11.) Ernest Carl Kuhn purchased the property in its current extents (Erf 680, see Figure 12) from the King Brothers on 30 December 1918.

Robert John Meneely acquired the property from Ernest Carl Kuhn in 1927. Extensive alterations and additions were made to convert the existing building complex into four semi-detached residences (cluster housing). The Meneelys occupied the largest house, *The Oaks*, which faced Wellington Road.

Currently, the property is owned by the City of Cape Town (previously the Municipality of Durbanville). The municipality bought the property in 1979 from the late Mr. Meneely's son, John James, who inherited the property after his mother passed away.

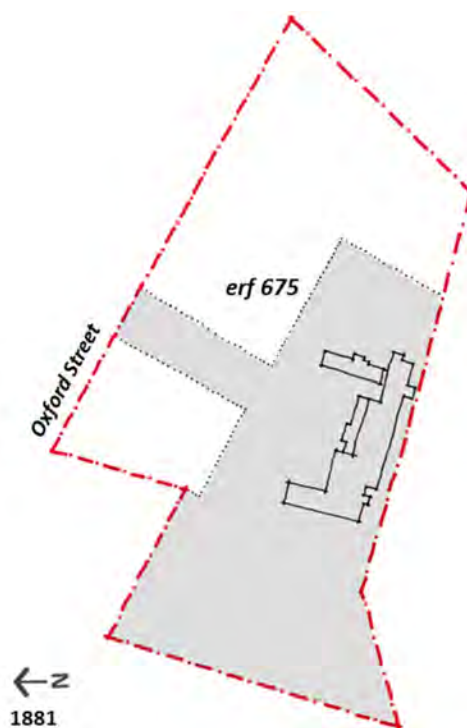


Figure 10: The diagram illustrates the extent of Erf 675 (C.Q 34.20.) owned by W.B. Turner. (Diagram by J. de Waal.)



Figure 11: The diagram illustrates the extent of Erf 675 with its subdivisions initiated by the King Brothers who bought the property in 1896 and subdivided it in 1918. The dashed line indicates the location of the original Cape Quitrent granted in 1808. The building footprint represents the building extents recorded on the SG diagram for Erf 675. (Diagram by J. de Waal.)



Figure 12: The diagram illustrates the existing extent of Erf 680 with a narrow portion of land connecting to Oxford Street. This short erf boundary is the only erf boundary with direct street access. The dashed line indicates the location of the original Cape Quitrent granted in 1808. The building footprint represents the building extents recorded on the SG diagram for Erf 680. (Diagram by J. de Waal.)

The evolution of the building

In comparison to buildings used for religious purposes, which usually have the same function for their entire existence, Rust-en-Vrede has had many different uses over its lifetime resulting in the original fabric being adapted continuously to suit the various new users' needs. Although the history of ownership reveals some information in terms of the existing buildings' history, Rust-en-Vrede has another layer of history tied to the tenants, which is not revealed through ownership.

Four main distinct and diverse uses have been identified throughout the history of the building. In addition to these, Fransen says that the building was also used as a school and a town hall.¹⁸⁴

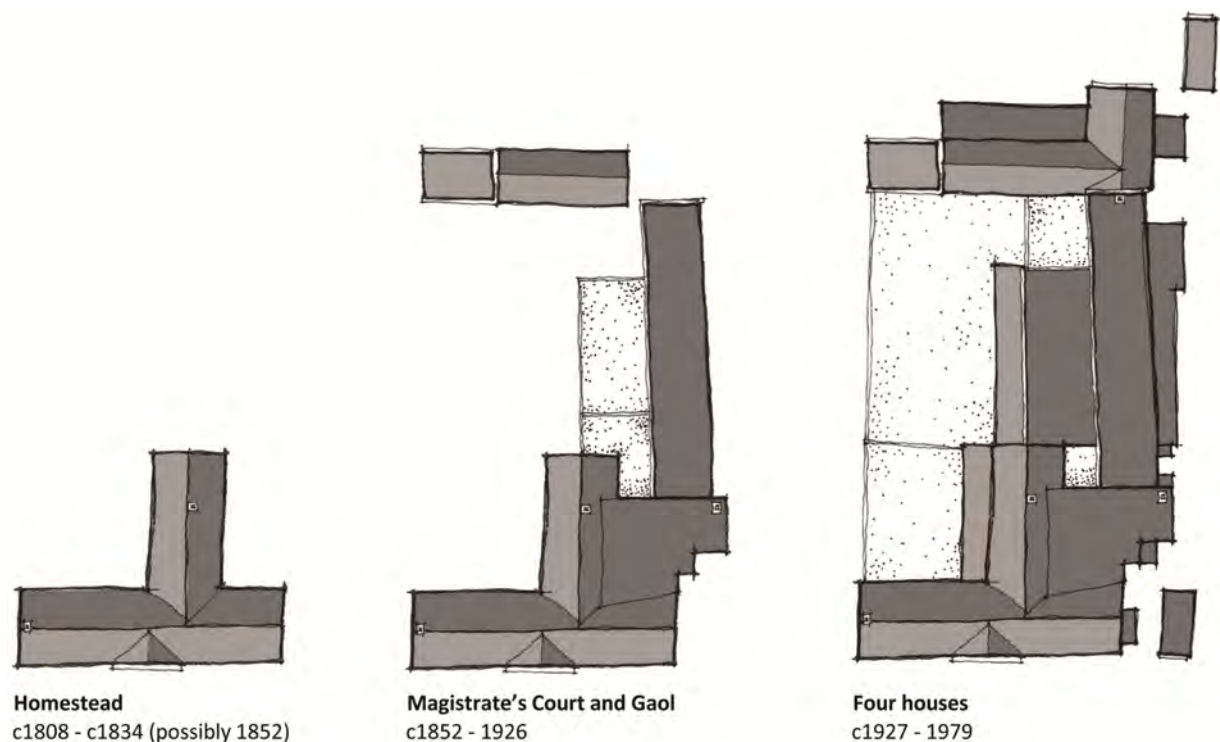


Figure 13: Diagrams indicating the suggested growth of the building complex due to the main uses. Three of the four main uses have been illustrated, namely homestead¹⁸⁵, the magistrate's court and gaol, and the four houses (see Figure 23 for the extents of each house). The current use has not been depicted as most of the changes were internally (see Annexures 8 and 9) and the roofing of the small courtyard. Note that no outbuildings have been included in the homestead sketch as it is uncertain what the extents of the outbuildings were at the time. (Diagrams by J. de Waal.)

¹⁸⁴ Fransen, 2004, p. 315.

¹⁸⁵ The homestead could possibly have been changed to house the police quarters in 1834. However, this part of the building did house the magistrate's court in 1852.

The building was probably created as a T-shaped homestead (as discussed above, the exact date¹⁸⁶ and extent is not clear). Later, it was converted to a gaol and magistrate's offices (from approximately 1850 to 1926) and then four adjoining houses (1927 to 1979). From 1984, the building has been functioning as a cultural centre to promote the arts, and is currently being used as a museum, gallery, restaurant and art studios. (See Figure 13 which illustrates the probable evolution of the buildings.)

It is unclear when the building was first constructed, what its extents were and what its original function was. Fransen suggests that it may have been part of the farm outbuildings on *Pampoenekraal* as the building complex does not align with the town's street pattern. The origin of the irregular angle has now been explained, as it is due to the orientation of the original quitrent in relation to the town grid. As mentioned, *Pampoenekraal* was an outspan and not a farm, therefore the building could not have been outbuildings of a farm, but rather a homestead.

The measured drawing (see Figure 23) illustrates the origins of the possible footprint of a T-shaped (a-symmetrical)¹⁸⁷ homestead of circa 1808 to 1812. Figure 17 illustrates the possible extents of this ancient homestead. One could imagine a central reception room flanked by bedrooms on either side.¹⁸⁸ The passage could have been a later addition to create privacy for another bedroom. The floor plan is similar to that of another farmstead close by, Kalbaskraal, Malmesbury, built circa 1810 (see Figure 15).¹⁸⁹ Photographs that were taken during the 1980s restoration clearly indicate a double floor joist in the larger room as reflected in Figure 14, implying that this large room was previously possibly two smaller rooms, and suggesting a mirror layout of the front rooms of Kalbaskraal.

The exact date of construction has not been confirmed as the first diagrams reflecting any buildings are dated 1881. However, this cannot be the date of construction as Rust-en-Vrede's use as a magistrate's court and jail predates 1881. With Biccard being the doctor for the area, which included Malmesbury, parts of the existing structure could have been altered to match the Kalbaskraal layout.

¹⁸⁶ Possibly 1808, and definitely before 1850 when the building was converted into a magistrate's court and gaol as noted by Fransen, 2004, p. 315.

¹⁸⁷ According to Dr. Annemarie van Zyl, the original homestead could have been a symmetrical T-shaped house which was enlarged to accommodate the court room of the magistrate's court. However, as there is no documentary evidence she acknowledges that the speculation can only be verified if one removes the plaster. (Source: Personal Communication: Van Zyl, Annemarie on 2014, 30 January.)

¹⁸⁸ Pearce, 1968, pp. 15-16.

¹⁸⁹ Originally the farm was access off the old road running from Durbanville to Malmesbury. Source: Van Graan, 2003, pp. 3-14.

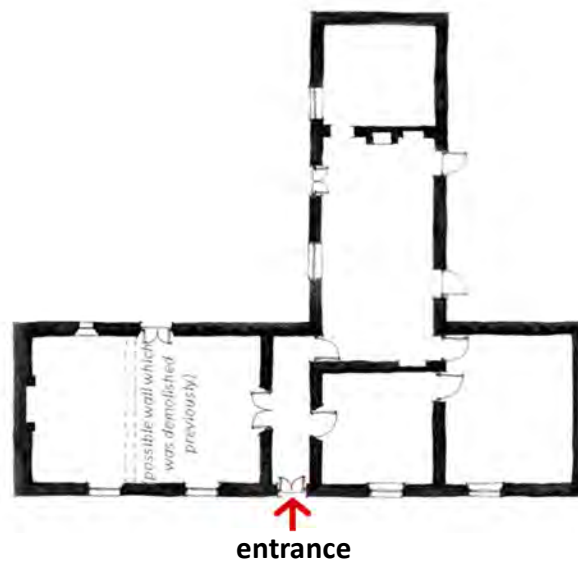


Figure 14: A sketch indicating the possible extents and layout of the T-shaped house (circa 1808 -1834). (This proposed layout could probably have included some internal changes and possible extensions. However, no documentary evidence could be found to substantiate the extents and layout of the original homestead.) The layout appears as though it could be a mirror image of the Kalbaskraal layout plan (see Figure 15). The drawing has been created by using the layouts of Figures 17 and 18, and the current roof configuration. (Drawing by J. de Waal.)

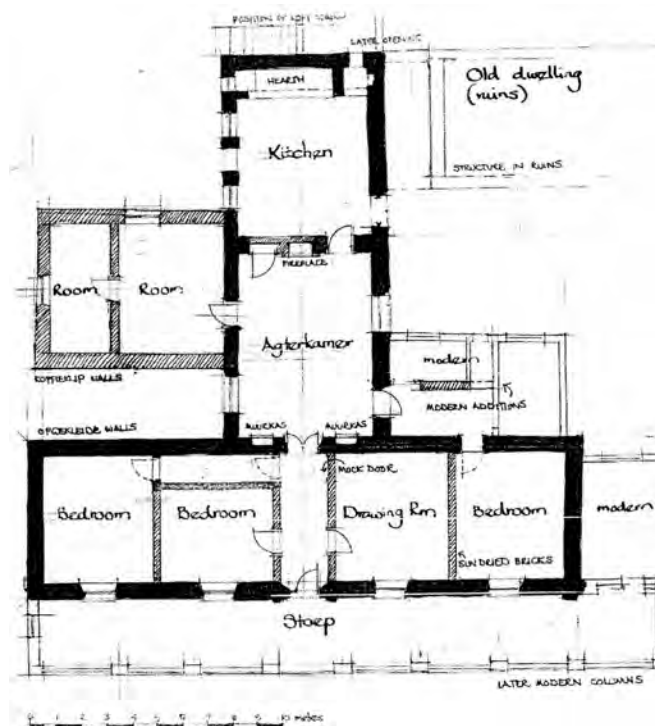


Figure 15: Plan layout of the Kalbaskraal homestead, near Malmesbury. (Source: Van Graan, André. 2003, p. 8.)

Wesson indicates that the empty slave dwelling of Schabort and De Necker, built in 1820, was converted in 1834 to police quarters with a jail.¹⁹⁰ The Tygerberg police station was housed along Oxford Road (then known as the road to Langeberg), which they extended to accommodate a charge office. This precedes the magistrate's court which was established in 1852-6. The acting magistrate, W.A. van der Byl, visited the surrounding farms every two weeks and held a court session.¹⁹¹ (D.N. Van Zyl recorded that the building was extensively damaged during the heavy rains of 1862.¹⁹²)

It was not uncommon to alter existing homesteads into magistrate's courts. The premises were presumably leased from the private property owners, which were mentioned earlier, as there is no record of the government having owned the property at any time. Bolnik recorded archival records referring to various renewals of the lease.¹⁹³ The Drostdy in Swellendam is one example where a T-shaped house became the magistrate's court. Figure 16 clearly illustrates the original T-shaped homestead (built in 1746/47) with the c1813 alterations by Landdrost P.S. Buissine.¹⁹⁴ The alterations to the Swellendam Drostdy were more extensive than those in Durbanville. However, the same basic principle applied.

Figure 17 is a copy of the floor plan of the Durbanville magistrate's court and gaol. (See Figure 18 indicating the layout and specific functions of each space.) Although most of the cell walls were demolished to accommodate bedrooms during the Meneely's ownership and later to accommodate the museum, restaurant and studios, a cell door with bars and upside-down lock still remains intact in the current building, hinting at the history of the building. (See Figure 32.)

The legal centre served a large area of Tygerberg, including Elsie's River, Kuils River, Wellington and Philadelphia. The property was sold shortly after the magistrate's courts were moved to Bellville in 1926 (as Bellville had the highest number of prisoners in the area).¹⁹⁵

¹⁹⁰ Wesson, 1998, p. 64.

¹⁹¹ Ibid., pp. 52-53, 64.

¹⁹² Van Zyl, 1977, p. 2.

¹⁹³ Bolnik, 1981, (No page numbers).

¹⁹⁴ Fransen, 2004, pp. 454-455.

¹⁹⁵ Vasey, 1983, p. 11.

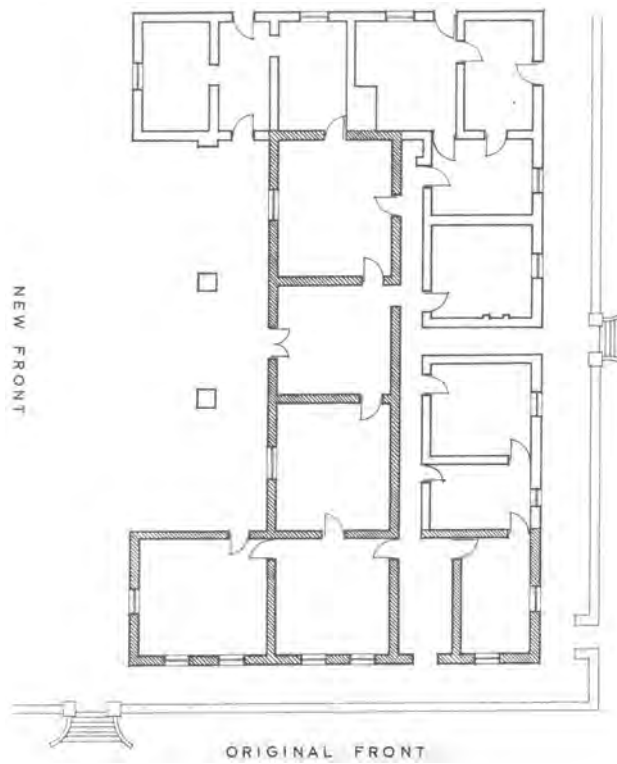


Figure 16: The layout plan of the Drostdy in Swellendam, indicating the original small T-shaped house facing the river, with subsequent additions (probably between 1811 and 1814) to create the larger building to meet the increased needs of the flourishing district. The entrance was moved to the adjacent street of the corner property, facing the road. (Source: Lewcock, Ronald. 1963, pp. 71-72.)

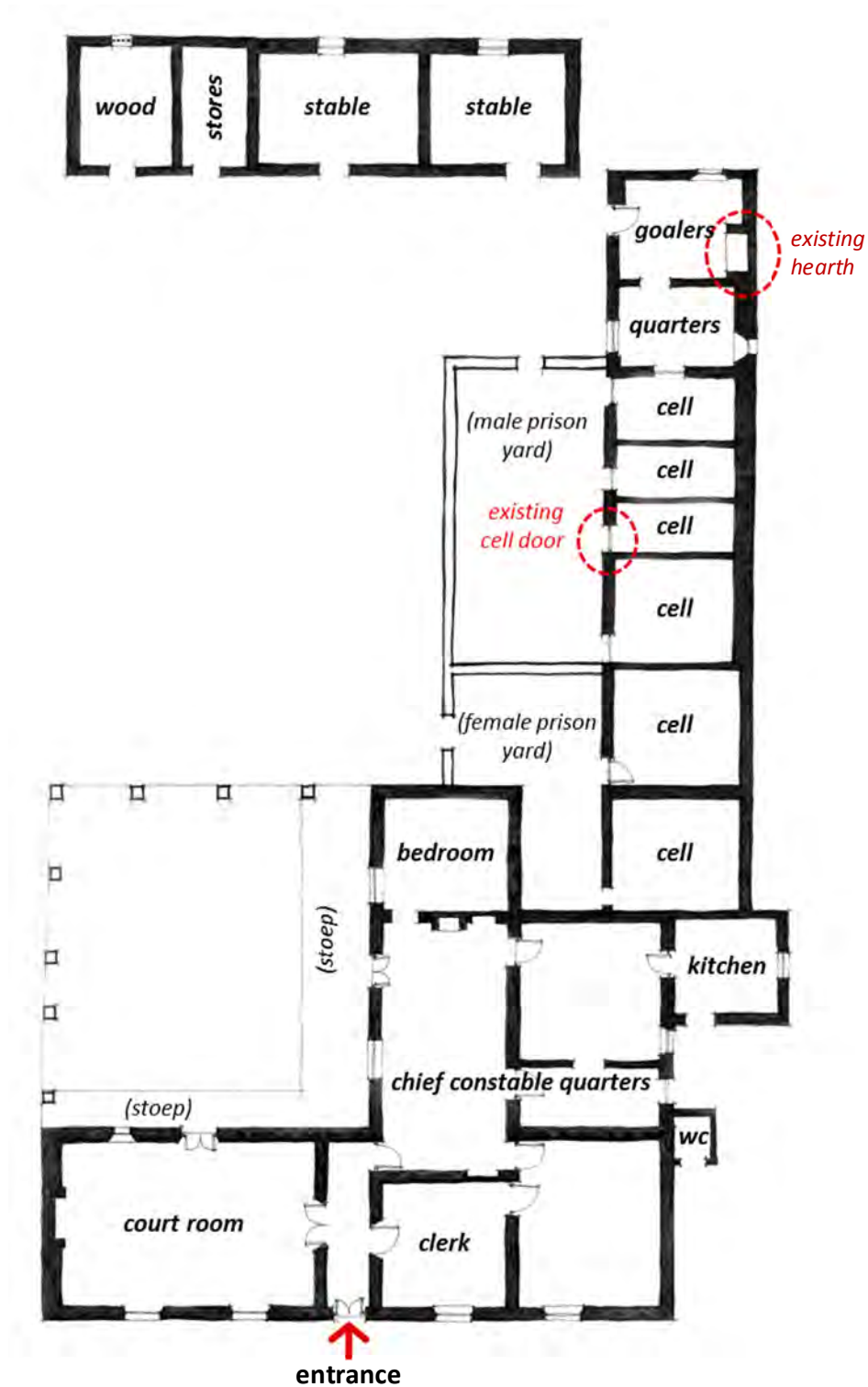


Figure 18: A sketch indicating the layout of the Magistrate's Court and Gaol in 1874. The drawing has been created by using the layouts of Figures 17 and 23. (Drawing by J. de Waal.)

The building was then purchased by a private person, Mr Robert John Meneely, on 11 March 1927. Mr Meneely (from Irish descent¹⁹⁶) worked as a window dresser at Cuthberts in Cape Town and repaired clocks in his spare time.¹⁹⁷

Meneely increased the footprint of the building by roofing the two prison yards (the female prison yard only partially, retaining a small internal courtyard) and adding the various verandas to the complex. It is uncertain when he divided the structure into four houses (*The Retreat*, *My Vreugde*, *Inglenook* and *The Oaks*).¹⁹⁸ (See Figure 23 for the layout of the houses.) Willie Pieterse¹⁹⁹ noted that the stables at the back (south side) were converted to a type of boarding house. When one looks at the layout plan recording *The Retreat*, it seems plausible that this section of the building could have been a boarding house instead of a private residence, with the bedrooms opening out directly onto the stoep. The lounge, dining and bathroom also appear to be a later addition to the existing structure. This suggests that all the alterations, including the changes to create the four homes, might not have happened at the same time. The change of use from a public building to private residences would have had a substantial impact on the built fabric. Plumbing had to be added to the bathrooms, built-in fireplaces and cooking hearths with cast iron stoves were added to living spaces and kitchens and rooms had to be made larger or smaller to accommodate bedrooms.

However, during this period not only functional changes were made to the existing fabric. Fransen indicates that the current Cape-Dutch style centre gable on the front façade is not original. The original gable might have been simpler in design. It is believed that the Meneelys introduced the new gable in the late 1920s/early 1930s to replace the existing gable on the front façade (*The Oaks*, one of the four semi-detached houses). As Fransen explains, the centre gable became a vital feature of Cape farmsteads and small-town houses. On freestanding homes the centre gable was an indulgence as the loft could be naturally lighted via the end gables and a dormer window was not essential. But the centre gable developed into the 'face' of the house, creating the illusion of a double-storeyed manor at the main entrance. It was perceived that this feature added dignity to the building.²⁰⁰ *The Oaks'* new curvilinear

¹⁹⁶ Vasey, 1983, p. 11.

¹⁹⁷ The newspaper reporter interviewed the Meneely's gardener, Mr. Henry Maerman, who had been working for the Meneelys since 1927 until both the Meneelys passed away. Kriel, 1979, Bylae (No page number).

¹⁹⁸ No records were found documenting the date of the alterations.

¹⁹⁹ Willie Pieterse's brother, Cornelius Pieterse, was the first tenant in Inglenook. Personal communication with Willie Pieterse on 27 December 2013.

²⁰⁰ Fransen, 2004, pp. 2, 6.

gable is based on the *Morgenster*²⁰¹ gable, a typical Cape Dutch baroque gable. However, the plaster mouldings seem less pronounced and the date and the small decorations of potted trees and miniature animals are absent. According to Fransen, *Morgenster*'s H-shaped homestead has six "really perfect gables". The front gable dates back to 1786, but has been rebuilt. "They show the *holbol*²⁰² style at its most beautiful, with convex edge-mouldings continued onto the gable face and ending as fully developed scrolls, the cap split into two equally full-blooded scrolls with a scallop between."²⁰³ (See Figures 24 and 26.)

A gable was added to the lounge of *The Retreat*, probably when it was built.²⁰⁴ *The Retreat* gable could have been based on the end gables of the *Welmoed* farm outbuildings. However, the proportions are not exactly the same and the vents are different.

Both examples on which the Rust-en-Vrede gables were modelled are located on buildings in the Somerset West area. The original centre and end gables of *Morgenster* and *Welmoed* respectively have been documented by Hans Fransen in *The Old buildings of the Cape*. (See Figure 25.)

The two smaller homes, *Inglennook* and *My Vreugde*, received stepped parapets, with small decorations of an angel archer with a lion, onto their facades.²⁰⁵

It appears as though the gables on the garages were added at a later stage as the proportions and workmanship are not of the same quality as the centre gable on *The Oaks* or the end gable on *The Retreat*. Simple *holbol* gables were constructed on the two freestanding, single garages. The garage on the west has a slightly more elaborate gable than the one on the east side of the complex.

²⁰¹ Morgenster farm was a subdivision of Vergelegen in Somerset West, after Willem Adriaan van der Stel was recalled to Holland. Source: Fransen, 2004, p. 249.

²⁰² "Gable in which the outline consists of alternate convex and concave curves separated by short straight lines." Brook Simons, 1987, p. 207.

²⁰³ Fransen, 2004, p. 249.

²⁰⁴ No records were found documenting the date of the alterations.

²⁰⁵ Ibid.



Figure 19: Front (west) elevation of Rust-en-Vrede cultural centre facing Wellington Road. The end gables were clipped to accommodate the new corrugated iron roofing material. Note that no veranda was added to this façade at the time that the other verandas were added, thus retaining the abrupt separation between the house and its setting. (Source: J. de Waal, 29 June 2013.)



Figure 20: Back (east) elevation of Rust-en-Vrede cultural centre. During the Meneely period, this portion of the building complex was the residence/boarding house, *The Retreat*. Note the new extension with holbol end gable similar to the Welmoed end gable. (Source: J. de Waal, 29 June 2013.)



Figure 21: Side (north) elevation of Rust-en-Vrede cultural centre. During the Meneely period, this portion of the building complex represented the two residences *My Vreugde* (left) and *Inglenook* (right), with a shared front courtyard. The existing prison yards were roofed to create the front part of both houses with stepped parapets and verandas. (Source: J. de Waal, 12 December 2013.)



Figure 22: Front elevation of the two residences My Vreugde (left) and Inglenook (right) clearly illustrating the new stepped parapets and verandas. (Source: Hamlin Jansen van Vuuren, March 2014.)

The adding of gables or making simple central gables more elaborate was not an uncommon practice at the time. Cape Dutch architecture was being promoted to unify the two European races, the English and the Afrikaner, at the inauguration of the Union of South Africa in 1910 as part of the campaign of the politics of nationalism. Cape Dutch was seen by many as a national architecture style. The gable of Cape Dutch homesteads became the most important feature of the style.²⁰⁶ Ironically, the addition or enhancement of a centre gable essentially became the stamp of authenticity. The interpretation of what is considered authentic is changeable, directly linked to society's views and interpretations.

"In contemporary society, there is some inherent uncertainty and changeability when it comes to preservation values and significance. Values are not fixed: they are in some respects situational, and change over time. Acknowledging and embracing the *changeability* of values and significance brings historic preservation in line with the dominant contemporary understanding of culture as a *process* not a *set of things* with fixed meaning."²⁰⁷

Groot Constantia is a prominent example which was "wholly ideologically restored"²⁰⁸ *Groot Constantia* and newly opened in 1927; the opening ceremony was the major event of the year.²⁰⁹ The restoration of

²⁰⁶ Coetzer, 2013, pp. 32-36.

²⁰⁷ Mason, 2006, p. 32.

²⁰⁸ Coetzer, 2013, p. 32.

Groot Constantia, by architect Kendall, was not the only example of returning “Cape Dutch homesteads to their imagined ideal. *Welgemeend*, the homestead of ‘Onze Jan’ Hofmeyr, leader of the Afrikaner Bond and occasional friend of Rhodes, was intended to have the facelift of a gable it never originally had,²¹⁰ specifically in order to commemorate the ‘great man’ – as the plaque on its wall so clearly states.”²¹¹ Another example, located much closer to Rust-en-Vrede, is the homestead of *Diemersdal*. The farm *Diemersdal* is located outside Durbanville, northeast of *Clara Anna Fontein* (see Figure 2), and was granted in 1698. Matthys Louw bought the property in 1903 and shortly thereafter changed the simple centre gable with its Victorian features to a Cape Dutch gable. This gable was apparently modelled on the gable of the farm *Lekkerwijn*.²¹² (See Figures 27 and 28.)

Therefore, even though the gables at Rust-en-Vrede are not part of the original building fabric, they symbolise an important aspect of the development of South African architecture, which resulted in a series of typical alterations to this building in an attempt to give the four dwellings greater status as real estate and as historical relics.

Further, as in the case of *Morgenster*, a new Georgian front door (with rectangular fanlight containing a semi-circular radiating pattern) was also introduced to the front façade of Rust-en-Vrede. (See Figure 29.) The external gate at *Inglennook* (one of the four dwellings) is the top section of an old “*bo-en-onder deur*”. This could possibly have been the front door of *The Oaks* (located on the front façade of Rust-en-Vrede) which was replaced with new Georgian doors. (See Figure 30.) Corrugated iron sheeting was also introduced to replace the thatch roofing. However, this could have been done prior to the Meneelys owning the building as corrugated “galvanised” iron as roofing material was introduced in the 1860s as an economic alternative to thatch, which had to be replaced every twenty or thirty years with iterative repairs to prevent the roof from leaking.²¹³ The verandas were added to the north and east elevations of the building. Although Figure 17 clearly records the extent of the stoeps, no stoep seats were illustrated.

²⁰⁹ Groot Constantia was ruined in a fire in 1925. Architect Franklin Kendall was appointed to reconstruct the home. However, during his investigations he discovered that Groot Constantia as it was known at the time of the fire had recently been considerably altered. Further investigation uncovered that Van der Stel’s home was a much more humble structure than the building that burnt down. This was a dilemma. Eventually, a joint committee consisting of the South African National Society and the Historical Monuments Commission agreed to have the building reconstructed to “Constantia at its best” and not a true reflection of Van der Stel’s home. Source: Coetzer, 2013, pp. 29-32.

²¹⁰ *Architect Builder & Engineer*, vol. 19, no. 2 (September, 1935), p. 7 cited by Coetzer, 2013, p. 32.

²¹¹ Coetzer, 2013, p. 32.

²¹² Pretorius, 1997, pp. 20-23.

²¹³ Fransen, 2004, p. 19.

This could indicate that the two simple stoep seats on either side of the front façade could have been a later addition as they were recorded in 1979 before the Municipality's restoration.

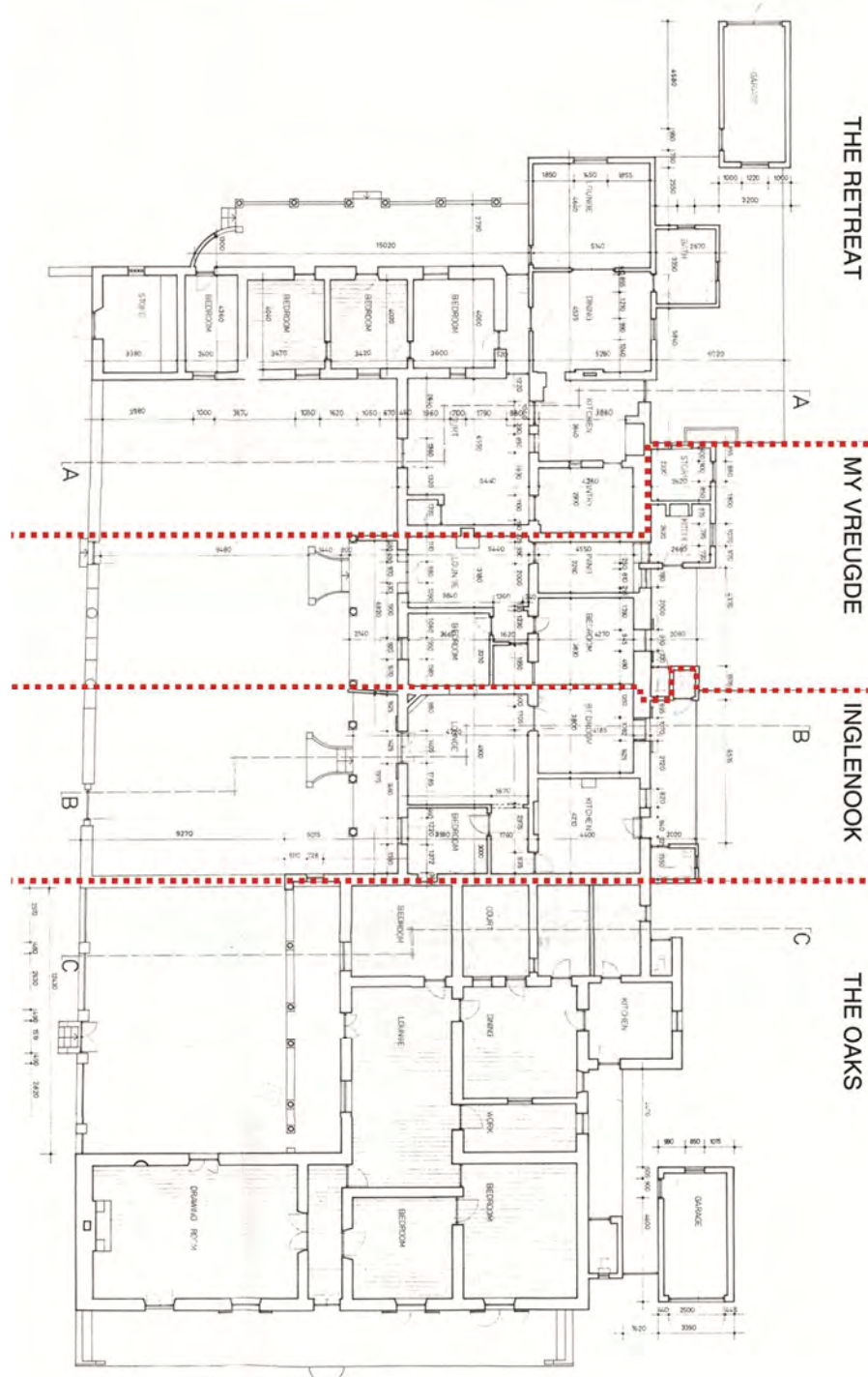


Figure 23: Measured drawing of Rust-en-Vrede (plan and north-east sectional elevation) by Ulrike Kuschke in 1979, prior to the Durbanville Municipality renovations. The plan illustrates the extents of each of the four houses that Mr. Meneely owned (The Retreat, My Vreugde, Inglenook and The Oaks). (Source: CoCT.) Also see Annexure 8 which records the use of each room.



Figure 24: Rust-en-Vrede (homestead) with centre gable. During the Meneely period this portion of the building complex was the residence The Oaks. (Source: Hamlin Jansen van Vuuren, July 2013.)

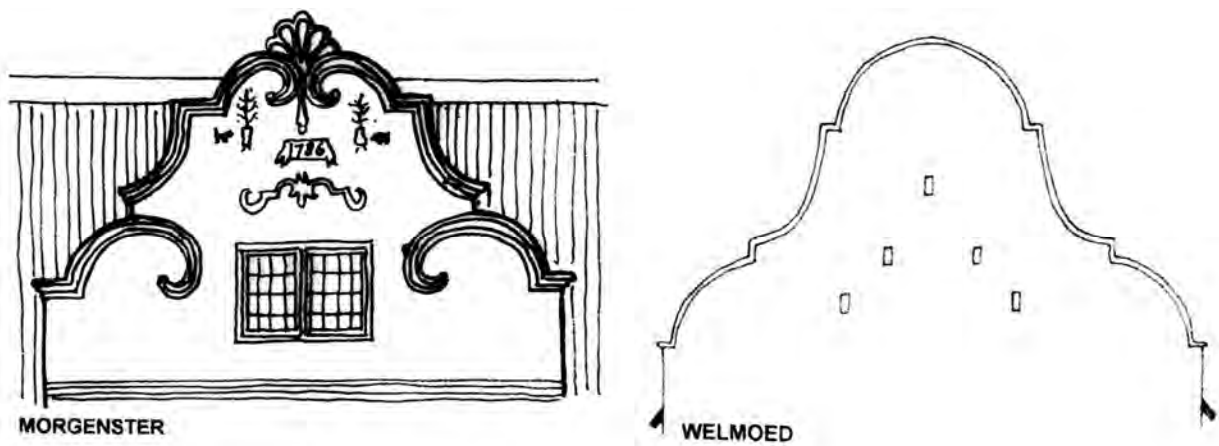


Figure 25: Sketches of the two holbol gables that were probably used as examples on which the two existing main gables at Rust-en-Vrede were constructed, namely the front gable of the farm Morgenster off Lourensford Road in Somerset West and the end gable of Welmoed's outbuildings at Moddergat Road (near Lynedoch Station in the Somerset West area).²¹⁴ (Source: Fransen, Hans. 2004, pp. 3, 11.)

²¹⁴ De Bosdari, 1964, pp. 71, 56, Map 5 and Figures 23, 50.



Figure 26: Morgenster homestead with a central Cape Dutch baroque gable. (Source: Coetzer, Nicholas. 2013, p. 20.)



Figure 27: Both photographs, supplied by the owner, Matthys (Tienie) Louw, were taken in the late 1800s as recorded by Pretorius. According to Pretorius the original rectangular cottage was changed into a T-shaped house, which was enlarged to an H-plan layout with front and end gables in the 19th century. The images clearly indicate a simple centre gable with corrugated iron roof sheeting (replacing the thatch roof), clipped gables and a verandah. (Source: Pretorius, 1997, p. 22.)



Figure 28: Pretorius noted that the new elaborate centre gable of Diemersdal was modelled on Lekkerwijn's gable. (The inset (bottom left) is of the Lekkerwijn homestead.) The simple gable was replaced by the owner, Matthys (Tienie) Louw, shortly after purchasing the property in 1903. (In 1962 his son, Matthys, replaced the corrugated sheeting roof with tiles, and the gable was strengthened and the windows enlarged.) (Source: Pretorius, 1997, p. 23.)



*Figure 29: Photograph of the Georgian front door that was introduced into the front façade, as the front door to The Oaks.
(Source: J. de Waal, 30 January 2014.)*



Figure 30: The gate of Inglenook is the top section of an old “bo-en-onder deur”. This could possibly have been part of the original front door before it was replaced with the Georgian front door. (Source: J. de Waal, 29 June 2013 and Hamlin Jansen van Vuuren, March 2014.)

After the Meneelys died, the Municipality of Durbanville purchased the property, with the empty and neglected building of four dwellings, from their son John James Meneely²¹⁵ on 30 March 1979.²¹⁶ Apparently the Municipality was uncertain what to do with the property. Mr Dennis Smit, the Town Clerk, mentioned in an interview that the building was meant to be demolished to make way for a road development and car park. Fortunately, it was saved from demolition and preserved as one of the few buildings with historical value in the northern suburbs.²¹⁷ In 1977, a local resident and architect, Stanley Bolnik, had already written a letter to the then National Monuments Council (NMC) appealing to them to protect the building.²¹⁸ A report was compiled by D.N. van Zyl of the NMC, which revealed the historical significance of the building. The report was submitted to the Town Clerk in 1977. The letter, from the NMC attached to the report, noted that Rust-en-Vrede, the All Saints Church and rectory, Erf 894 in Main Road (an early Victorian building) and the old Mill were all of historic significance and that the NMC would appreciate it if the proposed road layout could be revised to retain Rust-en-Vrede's main building and outbuildings.²¹⁹

Up until this time no deliberate conservation as protection efforts had been employed at Rust-en-Vrede. The new conservation-worthy status led to the establishment of a Conservation Advisory Committee in November 1979²²⁰, consisting of two council members (E.J. Fivaz and Mrs J.M. Grieve), Mr. S. Bolnik, the National Monuments Council, the University of Cape Town School of Architecture, the Simon van der Stel Foundation, Mrs. J. Parker,²²¹ Mrs. G. Fagan,²²² the Town Clerk and the Town Engineer.²²³

"The representative²²⁴ of the National Monuments Council who served on the Restoration Committee advised that the building should simply be renovated as it stood, without any attempt to remodel it on lines that were the fashion during some former period. This advice was duly followed..."²²⁵ This conservation approach (the building as a document) ensured that the history of the building was not

²¹⁵ Who lived in Ireland at the time and decided to sell the house. Source: Darke, 1982, (No page number).

²¹⁶ Kriel, 1979, Bylae (No page number).

²¹⁷ Staff Reporter B. 1983, (No page number).

²¹⁸ Copy of letter obtained in Stanley Bolnik's files on the heritage of Durbanville, kept in the Heritage Department of the City of Cape Town's Northern District Office.

²¹⁹ Information attained from the correspondence between the Municipality of Durbanville and Mrs. Gwen Fagan. Copies of letters received from the offices of Gabriel Fagan Architects.)

²²⁰ Ibid.

²²¹ Mrs. J. Parker is the owner of Altydgedacht farm in Durbanville and has always had a keen interest in heritage. She was member of VASSA (Vernacular Architecture Society), Simon van der Stel Foundation and Durbanville Heritage Society.

²²² Mrs. Gwen Fagan, from Fagan Architects, obtained her PhD in 1994, titled *An Introduction to the man-made landscape at the Cape from the 17th to 19th centuries*.

²²³ Stimie, 2006, p. 101.

²²⁴ The name of the NMC representative is not disclosed in the source (Stimie, 2006, p. 101) nor can it be gleaned from the available correspondence.

²²⁵ Stimie, 2006, p. 101

erased. “Views constantly change, and current thinking leans towards respecting the history of a building ... peeling away layers of history may leave alarmingly little.”²²⁶ In this case, if the layers were to be peeled back, endeavouring to restore the building to a specific, historical period, very little might have remained of Rust-en-Vrede too.

Conidaris & Greshoff Architects²²⁷ was appointed in 1980 to prepare a preliminary report on the action to be taken with regard to the restoration of the buildings.²²⁸ One of the chapters in the architects’ report dealt with basic ideas on conservation and restoration of buildings. The content was based on the *Interbou* symposium of 1980 discussing the recycling of old buildings.

The following papers presented at the symposium were referenced in this chapter:

Gabriel (Gawie) Fagan’s paper regarding the recycling of materials and buildings in early Cape Town was referenced. The Castle was cited as an important example that had undergone many changes and resisted quite a few threats of demolition before it was proclaimed a National Monument in 1936. Carl (Gus) Gerneke also presented a paper at the symposium titled “Changing views of changing monuments”. He argued that remodelling buildings was not a new practice, as many ancient buildings, such as the Parthenon, had gone through many modifications, additions and damages during their past. It was standard practice to superimpose a new layer over the old fabric which still remained. However, when buildings were considered as historically important or declared monuments, approaches towards them changed, and a need arose to restore the building. Gerneke also quoted Viollet-le-Duc regarding “restoration” in *Dictionnaire Raisonné*, “To restore an edifice is not to maintain it, to repair it or to make it, it is to re-establish it in a complete state which may never have existed at a given moment”. Furthermore, Gerneke referred to the 19th century charters and thinking, such as Camillo Boito’s important theory regarding stylistic differences which should be maintained between the old and any new work being executed. He also pointed out that the major change in policy regarding the importance of the larger site/environ in which the object/building is placed as opposed to the object itself.²²⁹

²²⁶ Forsyth, 2007, p. 4.

²²⁷ I contacted Mr Conidaris telephonically to enquire about the Rust-en-Vrede project that their architectural practice was employed on. He noted that Mr Greshoff was the project architect and had since passed away. He confirmed that their office no longer has any record of this project as all the paper copies were destroyed when the office draughting was changed to CAD (computer aided design). He personally had no knowledge of the project. Mr Greshoff’s widow was also contacted, as she did the landscape design for the preliminary report. However, she did also not have any information or access to any project records.

²²⁸ Stimie, 2006, p. 101.

²²⁹ Conidaris & Greshoff Architects. 1981, (Item 4. Some basic ideas on the Conservation and Restoration of Buildings. No page numbers).

Reasons to retain the old were also documented, with reference to Dr. Lindstrom's suggested criteria to evaluate a building's potential to be retained. He had identified the following categories:

1. Artistic or aesthetic values;
2. Reputation of the architect;
3. Picturesque quality; and
4. Historical significance.

In addition, "the question of authenticity is of great importance", and the building itself could be viewed as an asset and therefore reference was made to the value of retaining social values. It was mentioned that these values should be balanced against each other and often a compromise would be made to at least retain a part of the building.²³⁰

Lastly, Revel Fox's list of basic features to be considered to determine whether the building should be considered for re-use were recorded. "The building should:

1. be in the right location,
2. have an appropriate character related to its intended use,
3. be solidly built to justify the investment,
4. have suitable spaces – or the potential,
5. be capable of accommodating services the occupant may require without destroying the character of the building,
6. permit future growth,
7. give the benefit of earlier occupation,
8. be converted at an affordable cost."²³¹

The project architects, Conidaris & Greshoff, included the above ideas regarding conservation and restoration in South Africa in their report on Rust-en-Vrede, taking cognisance of the attitudes towards monuments and reasons for retaining old buildings. This resulted in preserving Rust-en-Vrede as a building-as-historical-document (and not restoring it to one specific period).

²³⁰ Conidaris & Greshoff Architects. 1981, (Item 4. Some basic ideas on the Conservation and Restoration of Buildings. No page numbers).

²³¹ Ibid., (No page numbers).

The architects' report was submitted to the Durbanville Town Council and circulated to the Advisory Committee in April 1981. Three main items were on the agenda for discussion, namely whether the existing corrugated iron roof should be replaced with a thatch roof, whether a restaurant should be included and whether the parking area should be reduced. Mrs. Fagan submitted her comments regarding the report in writing to the Town Engineer.²³² A discussion had taken place regarding the re-thatching of the main house. As the date of the original building could not be established, no certainty existed that the building did in fact have a thatch roof. Concerns were raised that the roof pitch, wall height, end gables and centre gables had been changed but it could not be established to what degree. It was noted that a thatch roof might "change the proportions of the front façade so that the door and window heights may look incongruous". It was considered that the iron roof was probably installed when the doors and windows were changed, which served as motivation to keep the iron roof. They also indicated that all the shutters should be removed as these were not in keeping with the period. The architect's report noted that the second door on the front façade without doubt replaced a window. However, Fagan disagreed with this comment and indicated that "there were many examples of 'stoep doors' breaking an otherwise symmetrical Cape Dutch front façade". Fagan agreed with the proposed restaurant but suggested that "a more restful atmosphere" be recaptured by considering an alternative garden layout. It was also suggested that a more formal approach be given to the building from Wellington Road in the form of an oak avenue, and the garden layout be more rectilinear and formal.²³³

The restoration went ahead and left the external envelope almost unchanged; the shutters were not removed, the iron roof was not replaced with thatch and it appears as though no revisions were made to the garden layout to include any of Fagan's suggestions. However, maintenance was done to the woodwork (doors and windows that were in a bad condition were replaced to match the existing, but the old glass was re-used as far as possible). Various internal changes were made to accommodate the new public functions of the building. Walls were demolished but little if no new fabric or extensions to the existing envelope were added. See Figure 31 illustrating the proposed new uses of the building. The roof structure and sheeting of *The Oaks* were replaced completely and large portions of plaster removed and replaced. The remainder of the complex required less work, though the electrical and plumbing

²³² Information attained from the correspondence between the Municipality of Durbanville and Mrs. Gwen Fagan. Copies of letters received from the offices of Gabriel Fagan Architects.)

²³³ Ibid.

installations were redone throughout the complex.²³⁴ The restoration work was completed and an opening for the new cultural centre was held in February 1984.²³⁵

The historic building complex Rust-en-Vrede²³⁶ (with 10 metres of land around its entire periphery) was declared a National Monument on 26 October 1984.²³⁷ (See Figures 19 to 22.)

After the opening in 1984 more internal structural changes were made to the building. In 1985 the stable was converted to a craft shop.²³⁸ A newspaper article recorded that the old Oregon pine floors were replaced with South African pine in 1994.²³⁹ Subsequently, more internal modifications have been made, largely to accommodate the restaurant which was incorporated at a later stage.

It is difficult to say with certainty how much of the original or subsequent building fabric remains, without removing substantial amounts of plaster work. However, within the old building fabric, there are clear representations of Cape Dutch, Victorian and Georgian styles, since these fragments are clearly visible. These fragments, such as the cell door and the kitchen hearths and cast iron fireplaces, clearly indicate the different periods. (See Figures 32 to 34.) Today, Rust-en-Vrede is a palimpsest of building fabric with a rich and diverse history.

²³⁴ Conidaris & Greshoff Architects. 1981, (Item 4. Some basic ideas on the Conservation and Restoration of Buildings. No page numbers).

²³⁵ Stimie, 2006, p. 102.

²³⁶ Earlier in the year, three newspaper articles (The Argus, The Monitor and Cape Times) reported on the dilemma of naming the new National Monument. The naming options were D'Urban House, Meneely House (which it was referred to at the time), the Drostdy or Rust-en-Vrede. The town council could not come to a decision and referred the matter to the NMC. The NMC recommended that Rust-en-Vrede be used as this name had the greatest historical connection as it referred to the original farm on which the building is located. Note that the author has not come across any reference to Rust-en-Vrede pre-dating 1970s. The quitrent, comprising of 1 morgen and 525 square roods, which was granted in 1808, was not referred to as a farm.

²³⁷ Government Gazette, 26 October 1984, No. 2283. Declaration of the Historic Building Complex known as Rust-en-Vrede, situated in Wellington Road, Durbanville. (Source: SAHRA)

²³⁸ Stimie, 2006, p. 102.

²³⁹ Gainsborough-Waring, 1994, (No page number).

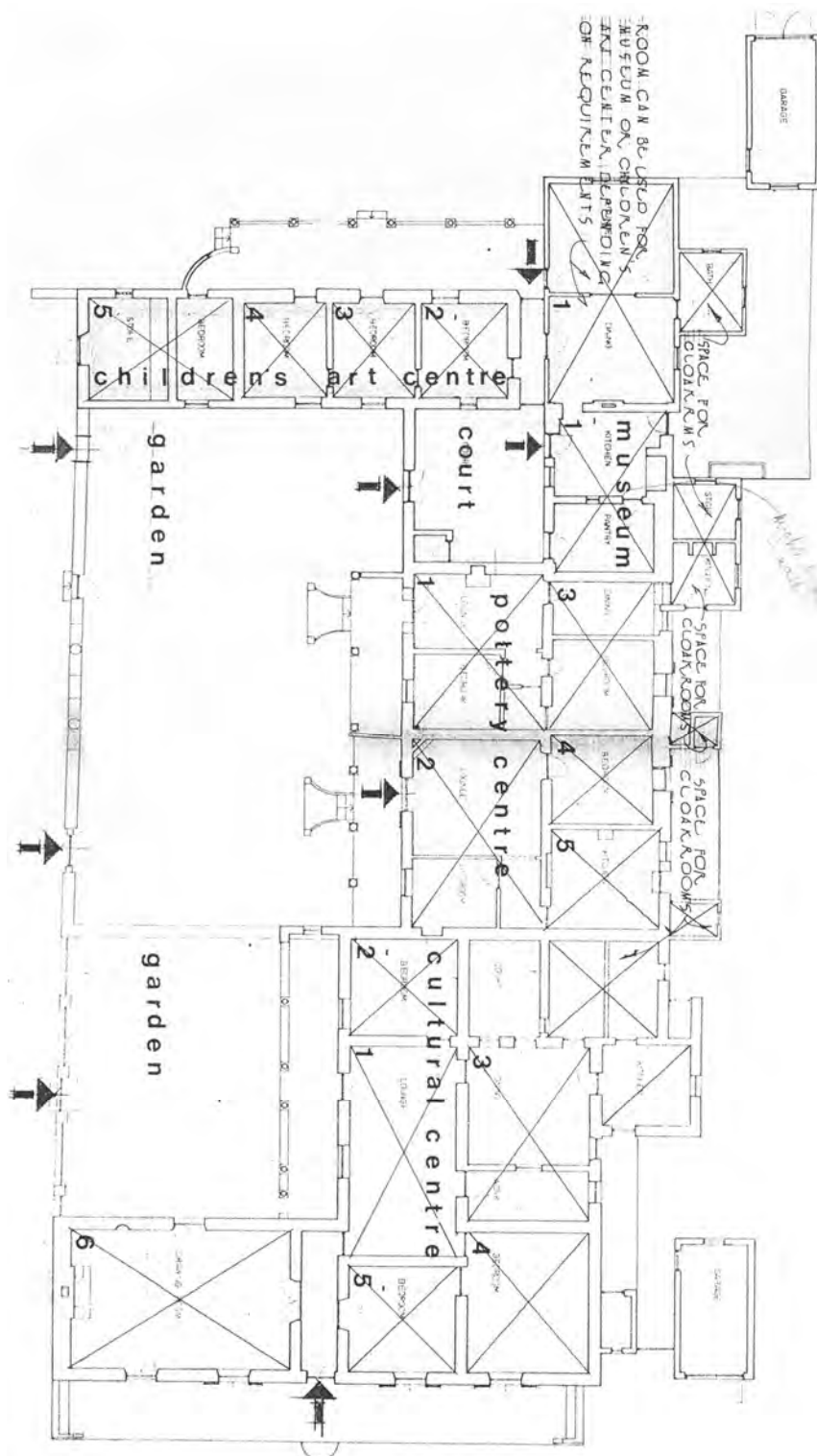


Figure 31: Drawing reflecting the proposed new uses for the building complex Rust-en-Vrede in the architects' report of 1981. Many internal walls were assigned to be demolished to accommodate the new functions of the cultural centre. The full extents of all the internal walls, which were to be demolished, were not clearly indicated. (Source: Conidaris & Greshoff Architects. 1981, 12. Drawings.) Also see Annexure 9 which records the current layout of the building and the use of each room.



Figure 32: Original cell door remains part of the building fabric, dating back to c1850s, with upside-down lock indicating three settings: second locking, first locking and open. (Source: J. de Waal, 13 August 2013.)



Figure 33: One of the two remaining kitchen hearths. The hearth is located within the previous extents of the home My Vreugde and the cast-iron stove is still in place. (Source: J. de Waal, 13 August 2013.)



Figure 34: Two of the cast-iron fireplaces that were probably installed during the Meneely's ownership. The image of the fireplace with the wooden surround was taken in the lounge of The Oaks and the corner fireplace in Inglenook. (Source: J. de Waal, 12 December 2013.)

Chapter Four:

Perceptions of change

Perceptions regarding authenticity in the arena of conservation have changed substantially during the last couple of decades. Lowenthal says, “authenticity is an ancient concept of ever-changing meaning, functions, and criteria”.²⁴⁰ Authenticity of materials was perceived to be the primary indicator of heritage. Currently, this aspect has become a secondary factor as cultural significance is now paramount. The World Heritage Agreement and the Burra Charter (1999) both advocate the assessment of cultural significance to guide decision making with respect to heritage resources. According to the South African National Heritage Resources Act (No 25 of 1999), cultural significance is aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological values or significances. Functional and economic values have also been recognised as practical values that should be considered when evaluating heritage resources; especially in a developing, multi-cultural country, such as South Africa, where buildings have to be economically viable and sustainable by remaining functional. The Nara Document on Authenticity clarified that the indicators of heritage values have to be identified as having cultural significance prior to establishing the authenticity of these elements or structures. Buildings are under development pressure and must remain functional and useful, incorporating the reasonable needs and desires of owners and clients.

Rust-en-Vrede can be perceived to be significant due to its historic, social, functional and economic values. An important part of Durbanville’s history is connected to this resource as a result of the date of the first grant (1808), and as a result of the public functions that the building has fulfilled such as the magistrate’s court and jail as well as its current functioning as a cultural centre. Social connections are linked to some of the owners, such as Dr. F.L.C. Biccard with his involvement in medicine, the King Brothers with their nationally recognised firm manufacturing wagons up until the 1920s, and John King’s involvement in local politics. The building has attracted various functions over the past two centuries, which adds to the building’s narrative and evolution. Currently, the building is owned by the City of Cape Town. The building and grounds occupy valuable land in the centre of town.

Mason notes that “the important contribution of values-centred preservation is the framework it offers for dealing holistically with particular sites and addressing both the contemporary and historic values of

²⁴⁰ Lowenthal, 1999, (No page numbers).

a place". He acknowledges that the professional's interpretation of a structure or monument is the core on which decisions are based. However, to understand all the values that are associated with the building, the views of stakeholders, which include laymen, should be sought.²⁴¹

Therefore, even though much had been gleaned from the historical research done on Rust-en-Vrede in Durbanville, it was important to gain insight through the interviews as to why the community would consider Rust-en-Vrede a heritage resource. A small group of people were interviewed to possibly reveal why residents of the northern suburbs would claim Rust-en-Vrede as a heritage resource for themselves. The interviews assisted in establishing which heritage values were perceived as significant at Rust-en-Vrede.

The majority of interviewees regarded Rust-en-Vrede as a heritage resource with the exception of one interviewee being a VASSA member, on the grounds that "the building has been restored out of recognition".²⁴² From his comment it is clear that a different set of values was applied by each individual to gauge whether the building is a cultural heritage resource or not. The loss of original building fabric was paramount for the VASSA member, yet the other interviewees were not concerned with the existing materiality of Rust-en-Vrede. However, the VASSA member did concede that the building should probably be seen as a heritage resource in the context of Durbanville as very few old buildings still remain. It seemed as though the interviewees were anxious that many old buildings in Durbanville had to make way for development. The fact that so few old buildings were left was a real concern. Even though this was not necessarily the main reason why the interviewees considered Rust-en-Vrede a heritage resource, seven of the fourteen interviewees mentioned this factor during the interviews.

The age of Rust-en-Vrede, its history and its changing uses over time and the fact that Rust-en-Vrede "tells a story" about Durbanville and its people were thought to be the most important reasons why the building was seen as a heritage resource. Cook confirms the value of preserving old buildings as cultural history, as it records how people lived, worked and thought.²⁴³ Brand explains how people in general value the oldness of a building or its fabric. In his book, *How Buildings Learn*, he asked the question as part of his research: "What makes a building come to be loved?"²⁴⁴ A thirteen-year-old boy in Maine

²⁴¹ Mason, 2006, p. 21.

²⁴² Interview conducted with VASSA member on 27 December 2013.

²⁴³ Cook, 1968, p. 11.

²⁴⁴ Brand, 1994, p. 10.

had the most succinct answer, namely age. “Apparently, the older a buildings gets, the more we have respect and affection for its evident maturity, for the accumulated human investment it shows, for the attractive patina it wears – muted bricks, worn stairs, colourfully stained roof, lush vines.”²⁴⁵ This idea reinforces Ruskin’s view that contemporary work cannot evoke a comparable sense and character as age. A building should show its age truthfully and gracefully. The value placed on old structures is so great that often the age of a building is feigned. The existence of these imitations leads to greater appreciation of honest aging. The building has a relationship with time, but it is not static.²⁴⁶ Brand indicates two key aspects regarding old buildings, namely the authenticity of their age and the fact that they have not remained inert but rather reflected the changes over time. Rust-en-Vrede has evolved over its life span, and in order to accommodate its various uses, changes were made to its materiality. The modifications to the building fabric reflect a certain function or period in time and can therefore be perceived as genuine.

The interviewees mentioned that these visual connections to the past were important, especially with the constant development and change in Durbanville.

The connection with the past was mentioned at different levels of scale. It seemed to be important on an urban scale, as noted above. However, more than one interviewee mentioned that parts of the old building should be retained even if it were to be altered in order to ensure some continuity, creating a timeline for the building.

Brand agrees that “The present needs a past to grow on, according to Kevin Lynch: ‘We prefer a world that can be modified progressively, against a background of valued remains, a world in which we can leave a personal mark alongside the marks of history’.”²⁴⁷

Interesting enough, only one interviewee said that the building is a heritage resource because it was an old farmhouse. This was not surprising as the building could very easily be mistaken for an old Cape Dutch farmhouse with its centre gable, located at an angle in comparison to the town’s street pattern. The interviewees were more concerned with the preservation of one of the few historic buildings left in Durbanville than the notion of preserving an exemplar. Most interviewees were aware that the building

²⁴⁵ Brand, 1994, p.10.

²⁴⁶ Ibid., pp. 10-11, 52.

²⁴⁷ Ibid., p. 102.

had been used for more than one function and that the uses were diverse. Most did not perceive the change (loss or addition) of materiality during the building's life as an element that diminished Rust-en-Vrede's heritage significance. Two individuals said that the changes probably added to the building's value, adding new layers of history to its existing history. One interviewee noted, "... culture evolves and life changes, and so should our buildings". She used the examples of two other prisons, the woman's jail which was adapted to house parts of the Constitutional Court and the Robben Island prison which now houses a conference centre. Similarly, Rust-en-Vrede was once a prison and has been adapted to house a museum and an art gallery. She thought the fact that places of pain and torture could be transformed into places of beauty was critical. (However, two interviewees indicated that the loss of fabric indeed detracted from the significance of the building.)

One contradiction was highlighted in the interviews, but this notion is not new: "Old change is good, but new change is bad".²⁴⁸ The majority of the interviewees indicated that they were aware that the building had been used for different purposes such as a jail, a magistrate's court, a house and an art gallery. They indicated that the changes to the building complex to accommodate these (diverse) uses did not affect the heritage significance of the building. However, most of these individuals who supported the evolution of the building to date were adamant that the building could not be changed in future.

A sentimentality develops once a building has been earmarked as an object of conservation. The Meneelys had no qualms in changing the magistrate's court and jail into four semi-detached houses. They bought the building for a specific use and changed it to accommodate their needs. They added bathrooms, kitchens and fireplaces, and demolished walls to create rooms that were large enough to live in. This was not questioned, as the court had moved to Bellville and the building's use became obsolete. When the building was bought by the Durbanville Municipality they decided to retain it as it is, after having considered its demolition. This was the first step towards preserving the building; thereafter it was proclaimed a National Monument in 1984. Jokilehto acknowledges that "it is not enough to preserve physical structures in historic urban or rural areas. It is also necessary to recognize that such areas need to evolve to keep their cultural identity. Any change, nevertheless, needs to be gradual".²⁴⁹

²⁴⁸ Brand, 1994, pp. 97-98.

²⁴⁹ Jokilehto, 1998, p. 18.

Four interviewees (of which one was the VASSA member who was not completely convinced that Rust-en-Vrede was to be considered a heritage resource) indicated that the building could be altered again in future to accommodate a new use. Two of the four interviewees (one was a DHS member) qualified their answers, saying that the adaption should be done in a respectful and sensible manner, ensuring that the life history of the building is not erased completely, but continued. Although Cook cautions against adaptation and unsympathetic users, advocating that “an original unspoilt building, on the other hand, is never out of date”. She acknowledged that “the needs of the present may be only a phase in an old building’s life”.²⁵⁰

The remainder of the interviewees only conceded to change if the building was to become vacant, and even then the respondents wanted to make sure that the use would be compatible with and sympathetic to the existing building. The external envelope should remain unchanged; only internal changes should be allowed. Also, there should be a distinction between the new and the old fabric, and the Cape Dutch façade should be retained.

From the interviews it can be deduced that the authenticity of materials (in the sense of original building fabric) is of much less importance than a “progressive authenticity” where the building “is a living entity that evolves over time, and the building is the manifestation of that history”.²⁵¹ “The legitimacy of a layered authenticity, evoking successive adaptations of historic places over time” is recognised by the Nara Conference.²⁵² Mason argues that preservation today should aim to sustain “social memory through preservation of the built environment”.²⁵³ This is achieved by conserving places of cultural significance which have the values ascribed to them; it does not merely rely on the materiality of the place.

“... values-centered preservation decisions place priority on understanding why the fabric is valuable and how to keep it that way, and only then moving on to decide how to ‘arrest decay’.”²⁵⁴

²⁵⁰ Cook, 1968, p. 13.

²⁵¹ Jerome, 2008, p. 6.

²⁵² Ibid., p. 4.

²⁵³ Mason, 2006, p. 30.

²⁵⁴ Ibid., p. 34.

Chapter Five:

Conclusion

Rust-en-Vrede does not represent a single architectural style or period or a single story. Its significance cannot be reduced to the bricks and mortar of the building's first use, a homestead of an unknown date. The case illustrates that the initial thoughts regarding conservation of the material "truth" were limiting and narrow. The life history of the building, with all its complexities, has become the more important aspect of significance.

Authenticity can no longer be linked to physical material only. Various factors contribute to the heritage resource's validity. "The shift from original state to historical palimpsest varies with locale, culture, and heritage medium."²⁵⁵

Even though the centre gable on the entrance façade was probably constructed around the 1930s, and does not date back to the same time as that of the Cape Dutch walls, the act itself has significance in terms of the narrative of South African architecture.

As explained through the research, perceptions of cultural significance vary greatly from one individual to another; one will always have exceptions and differences when it comes to matters which essentially rely on personal assessments. However, by employing a values-based conservation approach, which is more holistic than material "truth", one can establish a certain consensus regarding significance. The building is recognised as a cultural heritage resource of local significance on the basis of the historical background of Rust-en-Vrede and the extents and condition of the physical structure.

The survival of many ordinary, old buildings of relatively low significance in South Africa depends on their ability to adapt. Generally, authentic fragments representing various chapters in the history of the building were seen as sufficient rather than a static exemplar of a structure. The results imply that old buildings with heritage significance could be adapted successfully to accommodate their economic and functional requirements without detracting from their cultural significance. While these heritage resources are not exemplars or monuments, they are critical in reflecting the history of a community,

²⁵⁵ Lowenthal, 1999, (No page numbers).

creating a fragmented timeline. The preservation of pristine fabric should not hamper the existence and growth of a building of the past for the future. “Adaptive use is the destiny of most buildings ...”²⁵⁶

The outcome of the study suggests that heritage significance is not dependant on perceived material authenticity. Heritage significance can be examined and qualified to arrive at a composite, nuanced understanding of value that looks beyond the “completeness” of a building. This is the case with Rust-en-Vrede. Material authenticity seems to be less significant than (or secondary to) other heritage values, in this case the historic, social, functional and economic values of the building. It appears here as though the location of the site in the centre of town, the orientation of the building in relation to the town grid, the age and the public functions of the building all contribute more to the significance of Rust-en-Vrede than the fact that all the building fabric is to be old or layered or conveys only one style of architecture (such as Cape Dutch) even if incompletely. The fact that the building has a life history seemed to be more important than retaining all the original material, not allowing change or the addition of new layers of history, meaning and associations. Although specific emphasis was placed on the narrative of the building and the historic continuity, authentic fragments became important pieces of evidence in the building’s narrative, which contribute to its cultural significance. From the research and the interviews it looks as though one cannot reach a balance between the various values of the heritage resource, but rather a compromise which is based on priorities. The result is a combination of values that endeavours to seek full agreement among all the interested and affected parties, namely the experts, the users and the community.²⁵⁷

Caution should be exercised to prevent the building from becoming frozen in time due to its heritage status. Careful consideration should be taken to enable new layers of meaning to be added to continue the narrative for future generations. This also enables conservation-worthy buildings to remain economically viable, discouraging demolition; a threat which Rust-en-Vrede faced due to development pressure in Durbanville.

²⁵⁶ Brand, 1994, p. 109.

²⁵⁷ Stovel, 1997, p. 46.

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²⁵⁸ The report does not reflect a date. However, the date (1993-1996) has been added by hand on the cover page.

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Jansen van Vuuren, Hamlin on 2014, 27 January. (Curator of Rust-en-Vrede Cultural Centre from 2014.)

Parker, Jean on 2013, 21 December. (She acted on the Rust-en-Vrede Conservation Advisory Committee in the 1980s. She has been a resident of Durbanville for 65 years and was one of the founding members and is still an member of VASSA.)

Pieterse, Willie on 2013, 27 December. (Brother of the first tenant in Inglenook, when the Meneelys owned the property. He used to visit his brother, Cornelius Pieterse, at Inglenook.)

Ross, Monica on 2014, 22 January. (Curator of Rust-en-Vrede Cultural Centre for more than 10 years. From 2014, she will be a consultant curator to Rust-en-Vrede.)

Van Zyl, Annemarie on 2014, 30 January. (Curator of and researcher at the *Afrikaanse Taalmuseum* in Paarl. She is a cultural historian, and her Ph.D. was titled: "A comparative investigation of the residential architecture of the Victorian period in England and South Africa: The impact of abstract determinants on outward styling". Her Master's was about Cape Dutch architecture, focusing on conservation: "An investigation into the conservation-worthiness of the Elandsvlei-building complex". She has been a resident of Durbanville for nine years.)

Annexure 1

Rust-en-Vrede Interviewee descriptors					(Interviews were conducted between 06 December 2013 and 10 January 2014)	
Age	Race	Gender	Home Language	Where do you reside?	For how long?	
1. 24	White	Male	English	Durbanville	(did not specify, but grew up in Durbanville)	
2. 25	White	Female	Afrikaans	Bellville	(did not specify, but grew up in Bellville)	
3. 27	White	Male	English	Bellville	27 years	
4. 34	White	Male	Afrikaans + English	Durbanville Hills	(did not specify, but grew up in Durbanville)	
5. 37	White	Female	Afrikaans	Eversdal (+ previously Bellville)	33 years	
6. 48	White	Male	Afrikaans	Durbanville (+ previously Bellville)	22 years	
7. 49	Black/African	Female	Luganda + English (SA Citizen, originally from Uganda)	Platteklouf (+ elsewhere in the Northern Suburbs)	21 years	
8. 50	White	Male	English	Durbanville	8 years (DHS member)	
9. 56	White	Female	Afrikaans + English	Durbanville	20 years	
10. 61	White	Female	Afrikaans	Kenridge	34 years (DHS member)	
11. 63	White	Female	Afrikaans	Eversdal	37 years (DHS member)	
12. 65	White	Male	English	Onze Molen	27 years (VASSA member)	
13. 75	White	Female	English	Durbanville	1,5 years	
14. 89	White	Female	English	Farm adjacent to Durbanville	65 years (ex-VASSA member)	

A summary of the descriptions of each interviewee.

Annexure 2

A copy of one of the interview sheets with answers by a respondent (this sample was selected due to the insightful comments that supported the historic heritage value associated with the building and the foresight that change adds new layers of meaning to the building's narrative).

Rust-en-Vrede interview #7

Interviewee verified answers.

1. Age: 49
2. Race: Black/African
3. Gender: Female
4. Home Language: Luganda + English (See Interviewee's descriptors)
5. Where do you live/reside? Platteklouf (+ Northern Suburbs)
6. How long have you lived here? 21 years
7. Email address: namutebi@mweb.co.za
(Email will only be used to clarify comments if necessary.)
8. In your opinion, is Rust-en-Vrede Cultural Centre a Heritage Resource (previously referred to as a National Monument)?
Yes, I think so.
9. Why?
In my opinion, heritage tells a history of a people. It has been there for a long time and evolved into different things. However, it has remained a central place. It speaks loudly about certain people and is silent about other people.
10. Do you know what the building was used for first?
It was first a jail or a house.
11. Do you know whether the building was subsequently used for any other purposes? If yes, could you name them?
Yes, it was, in the past used as a market place, it is currently an art gallery or more like an Art Centre - with the Mosaic work, the flower shop, the bead and jewellery shops, it was a jail and a home. Not sure where it started and where it ended.
12. If you answered YES above, note that parts of the structure and finishes of the building were altered to accommodate the different uses. Do you think that makes a difference to the heritage significance?
Yes and no. Culture evolves, certain essences remain but things change because life changes and that is the beauty of it. It is good that it evolved. It is like Robben Island and the women's prison at Constitution Hill. The women's jail was full of pain and torture but it was changed into a place of beauty. The conference centre at Robben Island is a similar example. It now has so many more stories than if it had remained the same. So, probably no. Buildings are structures and there is something about structure (whether it is solid, material or a way of thinking) that can hold things

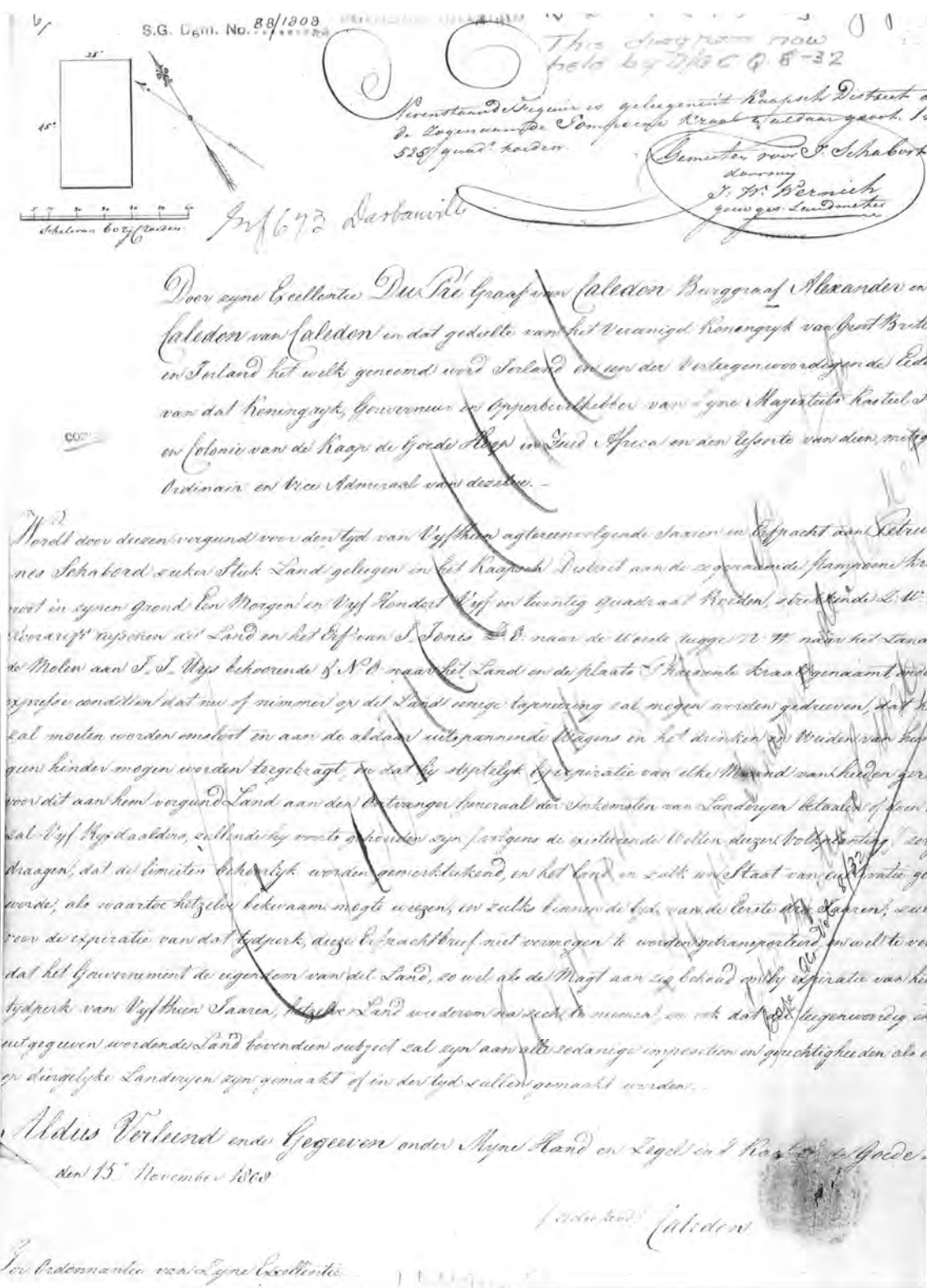
- freeze them in time - or that can create a space for real creative thinking and change to occur. I favour the school of thought that uses structure to set free, to allow for change and creativity rather than to freeze things in time... The changes were not done in a higgledy piggedly way, there are no real afterthoughts; the building has kept a certain flow. In every moment in history there is logic, we can tap into that logic.

13. Do you think the building as it stands could be changed in future again for a new or different use?

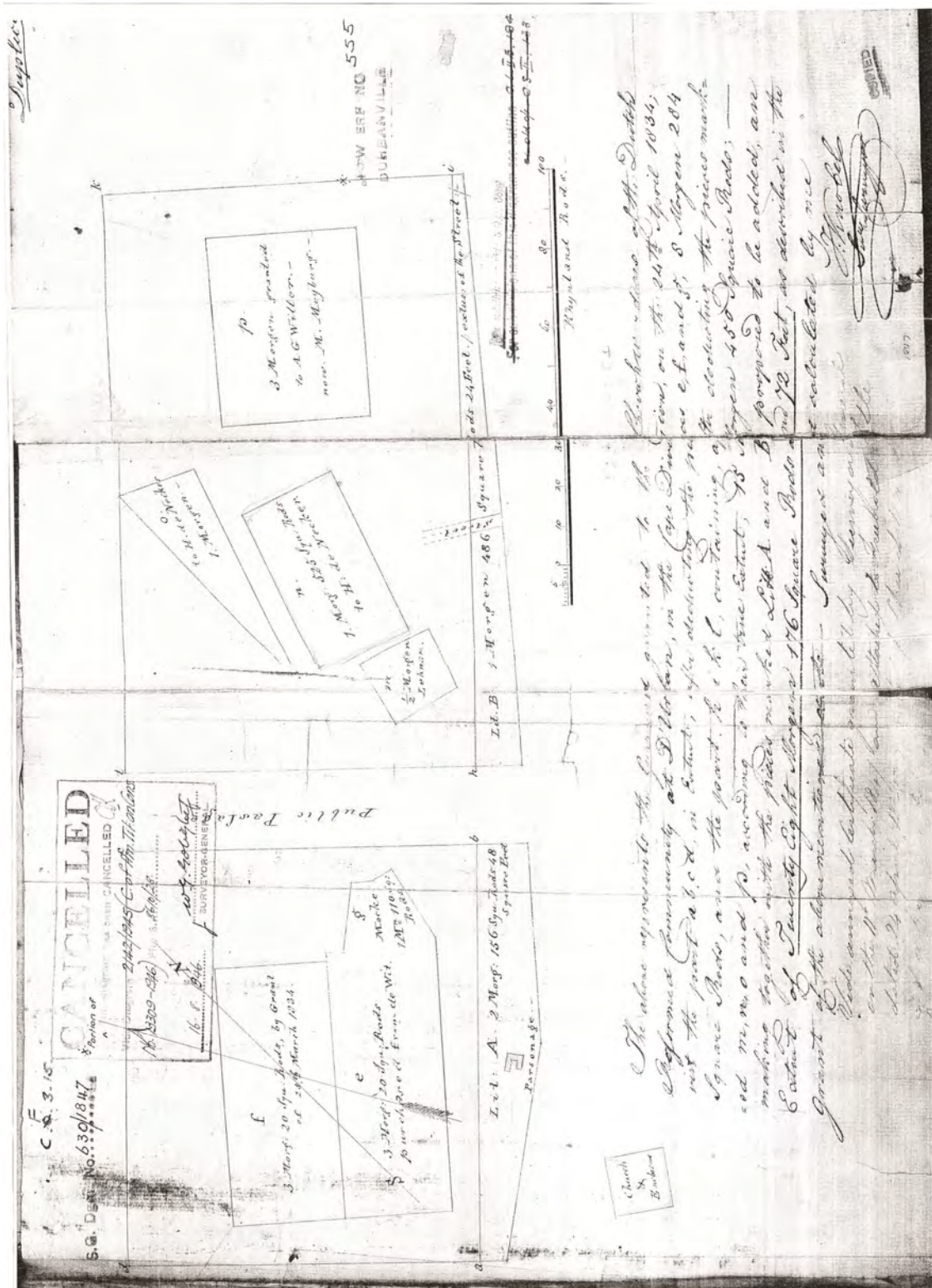
Yes.

14. If you answered NO above please answer the following question: If the building's functions became obsolete and the building stood empty could the building then be changed to accommodate a new use to keep the building occupied?

N/A.

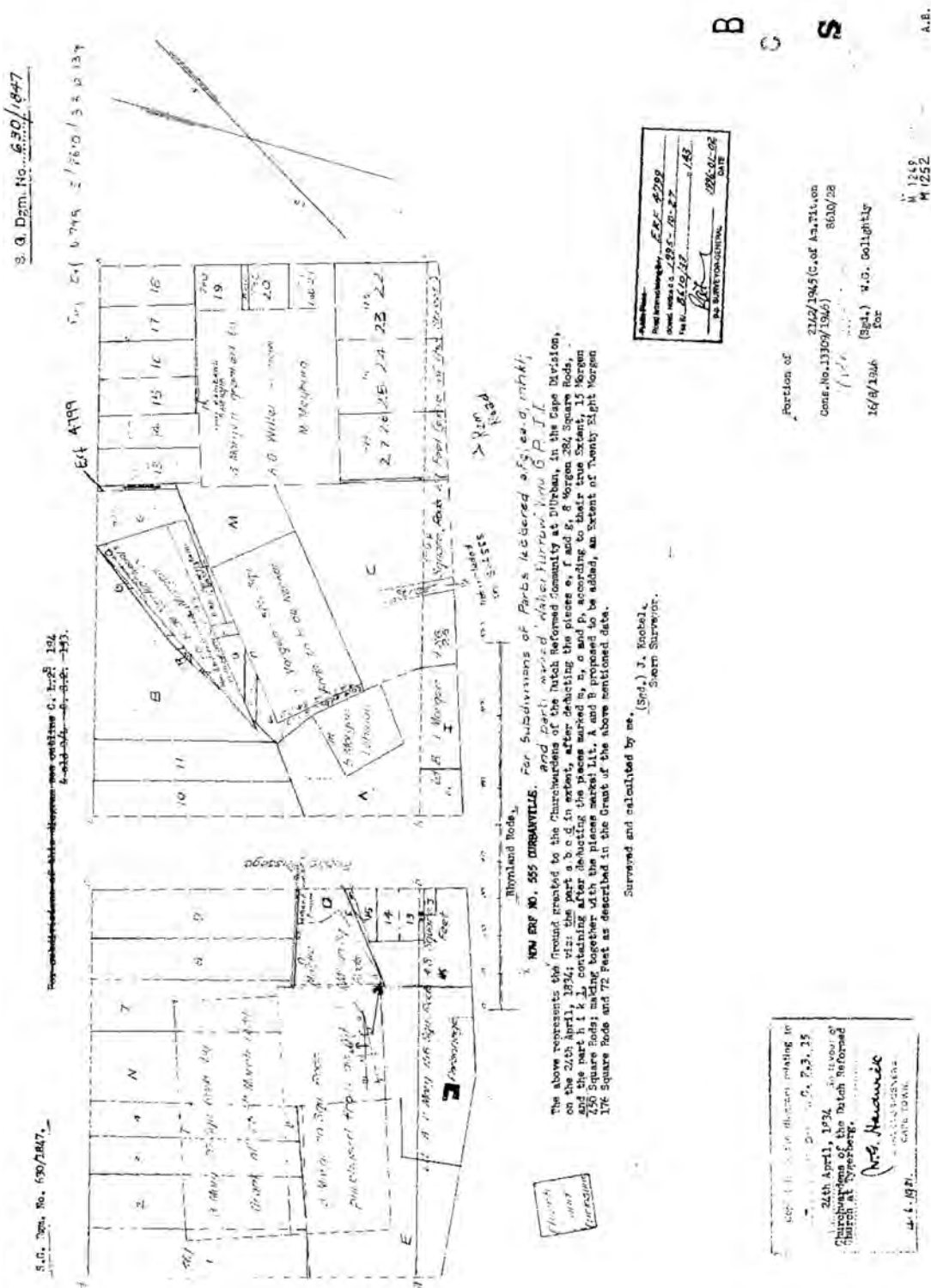


A copy of the Cape Quitrent of 1808. Source: DO.



A copy of the Cape Freehold granted to the Church in 1834 (C.F. 3.15). Source: DO.

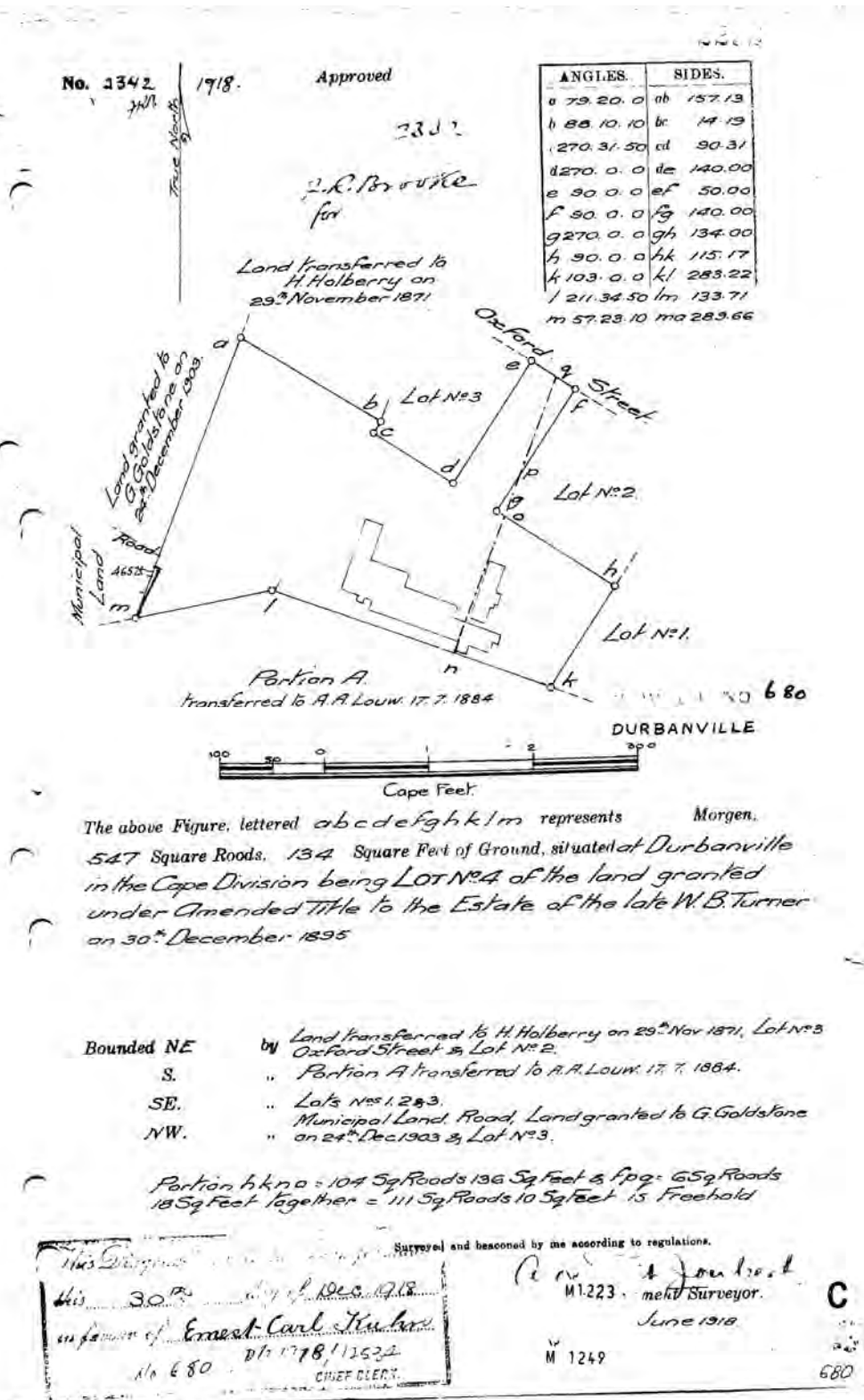
Annexure 5



A copy of the Surveyor-General's Diagram for Erf 555, indicating the subdivisions of C.F.3.15. Source: SG.

Now Erf	19 691	Part A	Mar	54.80	54.82	
Now Erf 19 696	1	2 25 16				
Now Erf 19 697	1	164 0			25 11.05	168
Now Erf 19 698	1	164 0				168
Now Erf 19 699	2	316 88				170
Now Erf 19 700	1	54 0			16 14.11	14
Now Erf 19 701	1	15 0			21 2 04.06	10
Now Erf 19 702	1	164 10				104
Now Erf 19 703	1	590 0				107
Now Erf 19 704	1	594 0				109
Now Erf 19 705	1	132 132				108
Now Erf 19 706	1	52 0				111
Now Erf 19 707	1	78 0			20 11.55	246
Now Erf 19 708	2	481 64			180 27.09	
Now Erf 19 709	1	173 12			26 4 80.22	213
Now Erf 19 710	1	254 0			21.55 15.41	110
Now Erf 19 711	1	580 0				106
Now Erf 19 712	1	535 0				2355
Now Erf 19 713	1	550 98			30 1.18	151
Now Erf 19 714	1	545 0				145
Now Erf 19 715	1	158 5				153
Now Erf 19 716	1	192 1			11 1.09	82
Now Erf 19 717	1	346 42			27 2 62	82
Now Erf 19 718	1	27 65%			31.0 15.9	88
Now Erf 19 719	1	108 2			2 1.20	2
Now Erf 19 720	1	285 58			25 3 10.20	110
Now Erf 19 721	1	18 33			14 1 18.45	113
Now Erf 19 722	1	21 152			30 5.18	350
Now Erf 19 723	1	146 42			11 1.55	180
Now Erf 19 724	1	80 80			12 1.85	97
Now Erf 19 725	1	483 102			14 2.18	215
Now Erf 19 726	1	155 50			24 1.83	416
Now Erf 19 727	1	475 25			72 25 7.09	32.74
Now Erf 19 728	1	47 37			5 1.18	110
Now Erf 19 729	1	133 20			28 12 15.94	741
Now Erf 19 730	1	274 102			31 11 18.94	621
Now Erf 19 731	1	68 15			31 51 5.05	351
Now Erf 19 732	1	220 22			100 11.05	173
Now Erf 19 733	1	20 18			34 1.18	110
Now Erf 19 734	1	291 m ²			180 2 10.54	240
Now Erf 19 735	1	55 m ²			28 6 1.00	92

Annexure 6



A copy of the Surveyor-General's Diagram for Erf 680, indicating the current property extents with building footprint in 1918. Source: SG.

LOWING PRODUCTIONS WAVE 1						
SURVEY RECORD	DISTRICT NO.	SUBSECTION	AREA NO.	DATE NO.	INITIALED	MEMOR.
E443/84	140/198	E1F4652	4	45191/85	JK	

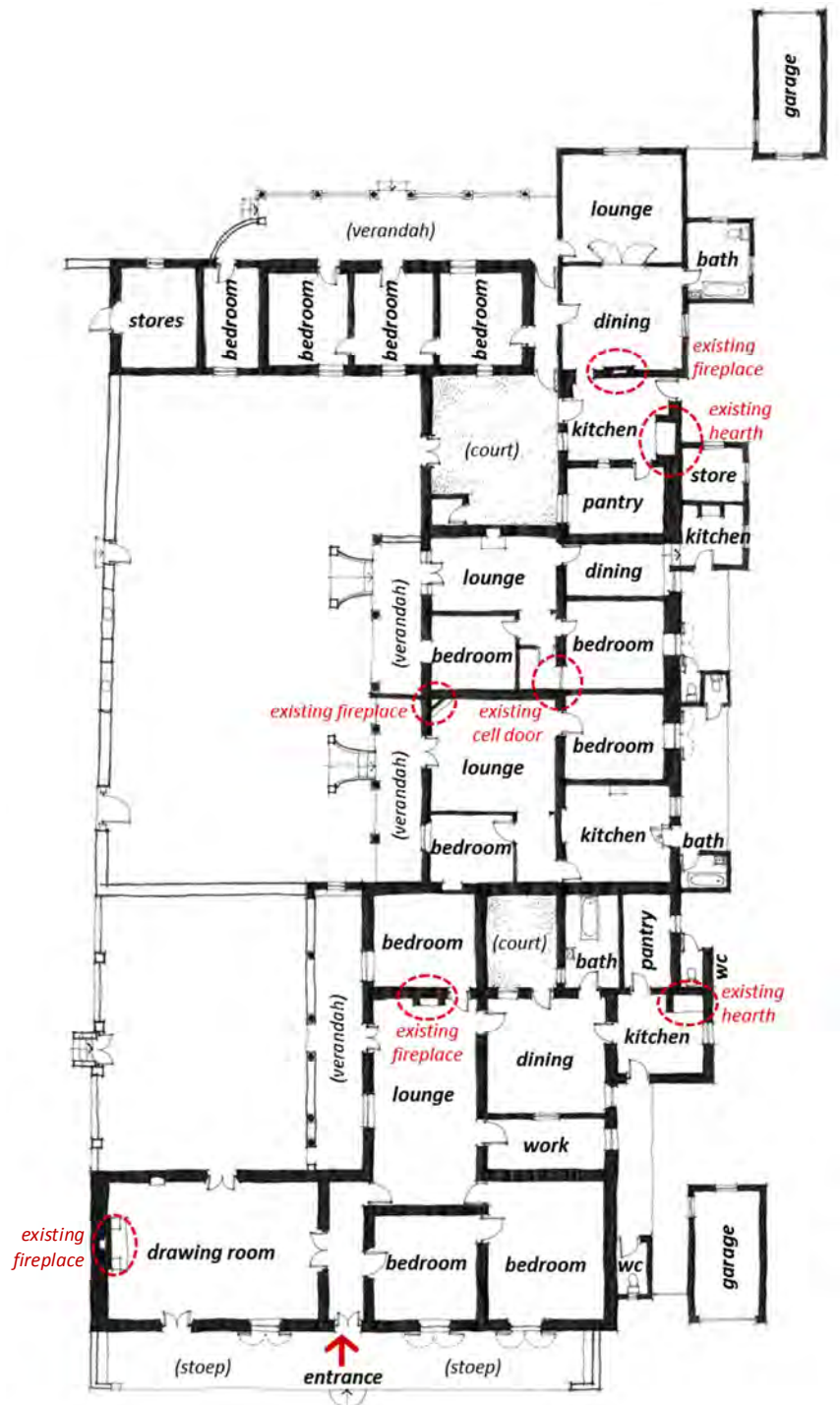
Annexure 7

Rust-en-Vrede Ownership

<i>Name</i>	<i>Size</i>	<i>Date</i>	<i>Reference</i>
P.J. Schabort grant	1mo 525sr	1808 , 15 November	S.G. Diagram 88/1808
Mathys Gotlieb de Jager	1mo 525sr	1817 , 13 June	Architects' report + C.M. Stimie
Hendrik Johannes de Necker grant	1mo 525sr	1836 , 24 March	erf register 673, Durbanville
Francois Louis Charles Biccard	1mo 525sr	1836 , 08 July	erf register 673, Durbanville
with adjacent ground	2mo 316sr 108sft	1839 , 26 November	erf register 555, Durbanville
Christian Fleck Bredenkamp	1mo 525sr	1840 , 20 January	erf register 673, Durbanville
with adjacent ground	2mo 316sr 108sft	1840 , 20 January	erf register 671, Durbanville
Pieter van Breda + another	1mo 525sr	1847 , 03 March	erf register 673, Durbanville
with adjacent ground	2mo 316sr 108sft	1847 , 03 March	erf register 671, Durbanville
Pieter Gideon Retief de Villiers	1mo 41 2/3sr	1855 , 13 December	erf register 673, Durbanville
with adjacent ground	414sr 30sft	1847 , 11 March	erf register 671, Durbanville
Jan Louw	1mo 41 2/3sr	1856 , 12 April	erf register 673, Durbanville
with adjacent ground	414sr 30sft	1856 , 12 April	erf register 671, Durbanville
Melt van der Spuy	no extents given	1861 , 26 January	erf register 673, Durbanville
with adjacent ground	414sr 30sft	1861 , 26 January	erf register 671, Durbanville
Albertus Johannes Dreyer	595sr 75sf 60ins	1863 , 07 May	erf register 673, Durbanville
with adjacent ground	12sr 48sf	1863 , 07 May	erf register 672, Durbanville
Francis Porter	595sr 75sf 60ins	1864 , 18 April	erf register 673, Durbanville
with adjacent ground	no extents given	1863 , 07 May	erf register 671, Durbanville
with adjacent ground	12sr 48sf	1864 , 18 April	erf register 672, Durbanville
with adjacent ground	72sr 36sf 50ins	1863 , 07 May	erf register 674, Durbanville
William Benjamin Turner	595sr 75sf 60ins	1881 , 13 July	erf register 673, Durbanville
with adjacent ground	no extents given	1881 , 13 July	erf register 671, Durbanville
with adjacent ground	12sr 48sf	1881 , 13 July	erf register 672, Durbanville
with adjacent ground	72sr 36sf 50ins	1881 , 13 July	erf register 674, Durbanville
amended title	1mo 397sr 82sft	1895 , 30 December	erf register 675, Durbanville
King Brothers	1mo 397sr 82sft	1896 , 19 February	erf register 675, Durbanville
Ernst Carl Kuhn	547sr 134st	1918 , 30 December	erf register 680, Durbanville
Robert John Meneely	547sr 134st	1927 , 11 March	erf register 680, Durbanville
John James Meneely	7,822m ²	1979 , 30 March	erf register 680, Durbanville
Municipality of Durbanville	7,822m ²	1979 , 30 March	erf register 680, Durbanville

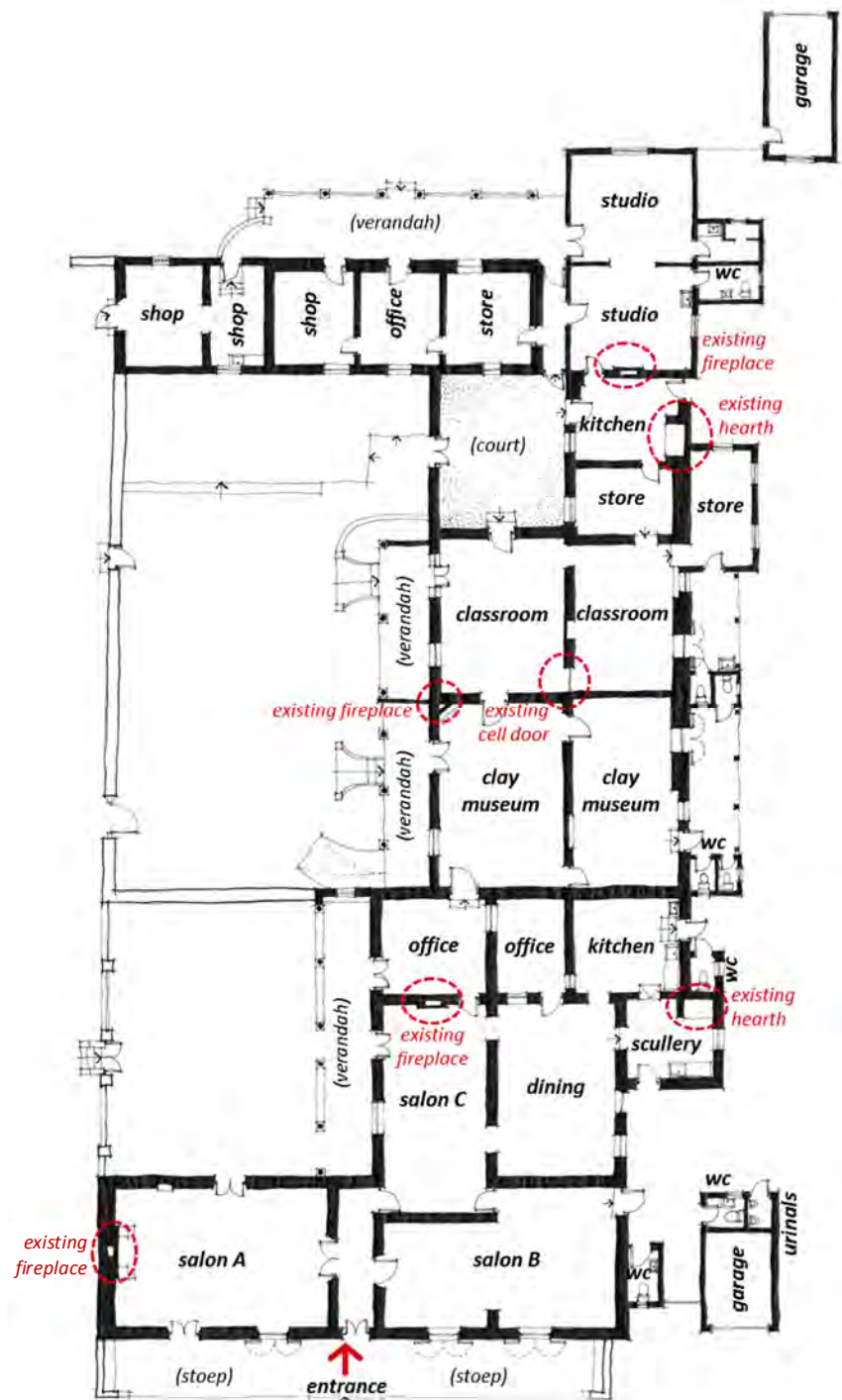
Table of ownership indicating date of transfer and size of property.

Annexure 8



A sketch illustrating the layout of the Meneely House (layout as documented in 1979) indicating the locations of various building elements that were retained. The drawing has been created by using the layout of Figure 23. Annexures 9 and 10 illustrate the internal changes that were made when the four houses were converted into a cultural centre and larger spaces and less bathrooms and kitchens were required. (Drawing by J. de Waal.)

Annexure 9



A sketch illustrating the current layout of the building complex, Rust-en-Vrede (layout as documented in 2014). The drawing has been created by using the layout of Figure 23, updated with information gathered on site. Annexures 9 and 10 illustrate the internal changes that were made when the four houses were converted into a cultural centre and larger spaces and less bathrooms and kitchens were required. (Drawing by J. de Waal.)